

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 3945.

SATURDAY, JUNE 6, 1903.

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Town Hall, Chester, May 27, 1903.

SAUL SMITH, Town Clerk.

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(University of London.)

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(University of London.)

YORK PLACE, BAKER STREET, W.

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H. WALTON, Secretary.

BEDFORD COLLEGE for WOMEN.

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SYDNEY CHAFFERS, Registrar.

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SATURDAY, JUNE 6, 1903.

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LITERATURE

THROUGH EAST TO WEST.

Around the World through Japan. By Walter Del Mar. (A. & C. Black.)

THERE are globe-trotters enough who record their experiences, but very few whose experiences are so well worth recording as those contained in this goodly volume. Mr. Del Mar, however, is much more than a globe-trotter, though he ran round the world in some eight months; he is a well-equipped traveller, knowing well what and how to see and hear. He writes with ease and power, setting forth a narrative always vivid, interpolated with acute and just observations, indicating insight and even a sort of rapid research, and absolutely free from the silly sentiment and crude egoism that characterize so many books of this kind.

He set his face eastwards on January 12th, 1899, on board a steamer in the Thames, and passing by Colombo, Batavia, Singapore, Hong Kong, and Shanghai, found himself at Nagasaki on April 6th, and left New York for London on September 20th. Two-thirds of the volume record Mr. Del Mar's Japanese experiences; the remaining third, which may be regarded as a sort of introduction to the rest, is equally interesting and equally free from superficiality of treatment. Thus the descriptions of Ceylon and Java, though occupying only some half a hundred pages, give an idea of the main features—physical, social, moral, and even political—of those islands singularly sufficient and informing. In Ceylon the author was chiefly struck by the immense Abhayagiriya dagoba, which rose originally as high as the top of the cross on St. Paul's, from a base covering eight acres, and was constructed two thousand years ago, when the Buddhist empire of Anuradhapura still existed. At Batavia he was "startled at the exhibition of bare white legs [of Dutch ladies] at the midday meal, and even moreby the display of.....exuberant charms of.....portly matrons.....in scanty garments [thin petticoat and jacket and nothing

more]." In Java the natives live under a code of restrictions—one of which is that they may not learn Dutch—nevertheless they seem happy enough, probably much more so than if they had to obey laws made by some dominant party among themselves. The Javan Dutch, differing from the Anglo-Indians, admit Eurasians to full social equality, even when the mother is white. The wealthy Chinese of Singapore were found living in the midst of all sorts of European luxuries, bicycling, driving tandem and four-in-hand teams, and riding "in boots and breeches with pigtail under a cap." This last detail is important; under all his European varnish the Chinaman remains emphatically and essentially a son of Han. Mr. Del Mar closes his account of Singapore by some apt remarks on European life in the East, the charm of which is not physical, and still less intellectual, but the relaxation of social restraints. "It would almost seem," he adds—prompted, perhaps, by a recollection of Byron's couplet—"that social and marital relations are loosened as the temperature of the locality rises."

On the way to Hong Kong, on an Austrian Lloyd steamer carrying 520 Chinese deck passengers, a sort of mutiny occurred among these, caused by the cook burning the rice. Clubs, belaying-pins, and knives were soon brandished; stabs and blows followed in a trice; "quartermasters with loaded muskets and fixed bayonets fell into place at the gangways.....and hose-pipes were attached to the hot-water plugs." It took several hours' armed parleying to quell the uproar. These outbreaks are always possible, for piracy is no sin in a Chinaman's eye, if successful. Of our traveller's Chinese experience we can say but little. The "American girl" of Hong Kong is new to us. They "are the best-looking and best-dressed women in the colony, and their private chairs, with four bearers in livery (some of them even adopted the Governor's livery for a time), are usually the smartest and best turned out."

Of Canton and Macao we find a capital account. The predominance of the Manchus—still rigidly maintained—is well shown by their exemption from competitive examinations. Only the very lowest among Chinese women will have anything to do with Europeans. The missionary position is discussed, with the conclusion that the work is conducted, according to Mr. Del Mar, with sufficient tactlessness

"to raise a feeling of hatred that.....embraces all foreigners; and, as of old, the women and children are the most open in the display of hostile feeling."

There can at least be no doubt that the Chinese do not object to merchants, nor do they care for European ignorance of Chinese ways—they regard it, indeed, as natural. One wonders how we should care to give Buddhist missionaries official rank and judicial power, or to see a Chinese joss-house in a prominent situation in London, dominating the town, as the immense Catholic cathedral, with its two tall spires, shown in the illustration opposite p. 88, dominates Canton.

Mr. Del Mar found that the only Power respected in China was Russia. Russia is ruthless, but tactful, and, above all, does not meddle in the domestic relations of China by, through, or on account of any

sort of missionary work whatever. Japan, too, is admired, despite her victories. Her policy is non-religious, and careful of Chinese punctilio and prejudice. A question that those who know the Far East thoroughly, as residents not ignorant of the language, literature, and feelings of the people, constantly ask is, Why do not the missionaries set forth and support Christian ethics—in the first place, at all events—with the aid of the Buddhist and Confucian classics, which afford abundant help in that direction?

One amusing anecdote, which is at least *bon trovato*, ought not to be omitted, indicative as it is of one side of European life in China. At an amateur play in the Shanghai settlement, the hero of the piece, on the heroine falling into his arms at the close, exclaimed, "I am yours for ever!" But a voice from the gallery cried out excitedly, "No can do, welly bad lady; he belong my!"

In his treatment of Japan Mr. Del Mar is refreshingly free from the mawkish gush and conceited aestheticism which, with plenty of hardy ignorance and unblushing egoism, make up the stock of many English and American writers on Japanese subjects. French and German travellers take much more sane, just, and informed views of the country and its people. Our author sought out "unbeaten tracks," and saw much that few travellers see, visiting as he did the remoter districts of the north of the main island and parts of Shikoku and Kiushu, including the old and still conservative Satsuma country, famous for its faience, for its stout defence of Kagoshima in the early sixties, for its intolerance of Buddhism and of the Bakufu (Shogunate), and for its obstinate rebellion of 1877. His guide, one Kin Nagura, may rank with Mrs. Bishop's famous *annaisha* Ito. He knew the Chinese and Japanese classics, the Shinto and Buddhist systems; he had a sound judgment in curios; he was a clever packer, a good cook, and "honest and obliging withal." All this, no doubt, must be taken *cum grano*—perhaps *cum granis*; but, allowing for exaggeration, where could one find such a Crichton of a guide in Europe?—unless in Venice, where long ago we did meet with one similarly equipped. Our traveller girds at 'Murray's Handbook' for the excessive use of such descriptive expressions as "exquisite," "entrancing," "of wondrous beauty," "a dream of beauty," &c.—expressions, it is true, we should not have expected to meet with otherwise than occasionally in a work by such thoroughly competent writers as Prof. Chamberlain and Mr. Mason. But he is himself much too chary in his estimate of Japanese scenery. It is absurd to talk of Fuji at any time of the year as a mere ash-heap, and those who are unable to "taste" (as the Japanese would say) the singular beauty of the landscape seen from the top of the Bluff Hill at Yokohama (to take a most common and familiar scene), bounded by the long line of mountains from Tsukubané to Fuji itself, must be considered devoid of any keenness of pleasure in natural scenery. Nevertheless, much exaggeration is current, no doubt, in this connexion. One does get tired of the everlasting green and grey of the Japanese

landscape; and the absence of grass, the sombre leafage of the cryptomerias, the great expanses of damp, dirty paddyland, rob too often the landscape of most of its charm. The visits of the author to Kōya San and Wakayama are extremely interesting; so are those to Tomioka in Shikoku, near the scene of the old legend of Urashima; to Miyajima, one of the *Sankei* (Three Views), where a temple was seen filled with wooden spoons, the singular offerings of soldiers when leaving for the Chinese war; to the baths of Komashi, a Japanese bathing resort untouched by European influences, where the author discussed cigarettes with Japanese ladies sitting on the edge of the tank without "any seeming consciousness of the fact that they were in a state of absolute nudity"; to the hot baths of Beppu in Kyushu; to Kumamoto, famous for its castle and its faience, in the manufacture of which Mr. Del Mar was able to suggest an improvement; to Amanohashidate, the Ladder of Heaven, in which the traveller saw no beauty—surely something was wrong with him or the day was unfavourable. Even the regular sights at Miyanoshta, Dai-butu, Enoshima, Hakone, Nikko, &c., are described with a freshness and insight (but not always with due feeling for their beauties) that give these portraiture a truth and vividness we have not before met with in any record of Japanese travel. Mr. Del Mar's personal experiences—he has the art of knowing how to bring about experiences of a singularly revealing character—are even more attractive: of pilgrims, dancers, *yoshicaras* and *kurucas*; of Ise temples and their curious *amoral* accompaniments; of theatres, actors, geishas, restaurants, inns, coolies, railways, streets, kagos, and the like, giving notions of the multi-form life, and even of the thought, social and religious, of the people, in a high degree instructive as well as amusing. We have never met elsewhere with such vivid and true pictures of the curiously jumbled-up life of modern Japan, including a most amusing description of an Imperial garden-party, with its odd travesties of European costume (not equal, however, we feel sure, to those of a *tojo* on New Year's Day in the early seventies), and the peculiarity of ministers of State, admirals, and generals wrapping up remnants of the feast to take home to their families—relic of the days when a host sent to his guests all the unconsumed portions of an entertainment.

With Mr. Del Mar's impression of his countrymen in the Far East on the whole we agree. It is very much to be regretted that the great banks and houses doing business in the East take no measures to make a proportion at least of their clerks and agents rise above the Mincing Lane and Broad Street standard in being acquainted with a foreign language, preferably French, and acquiring some special aptitude for intercourse with, and just appreciation of, the extremely clever, hard-working, and, on the whole, self-controlling peoples of China and Japan.

The criticism of the Chinese is much too harsh. They are far from being "inveterate liars." Their answers to questions are often enough untrue, but this is due in most instances to carelessness, contempt, or

even to a desire to please. As to the Japanese, it is true that their cleanliness is somewhat superficial, that their immorality and gross shamelessness, and generally their treatment of women, are disgraceful to a people claiming to be one of the great Powers, as well as their commercial dishonesty and their continued subjection to gross and trivial superstitions. But in the matter of homicide statistics (1,000 cases annually) both Italy and America go further; the frequency of divorce (10 to 37 marriages, 1893-8) may be more than paralleled in some American States; and Scotland would not be a bad second in the number of illegitimate births. On the other hand, the coarseness and hooliganism of a British crowd are unknown in Japan; the commonest coolies exhibit a grace of courtesy among themselves absent from most well-bred crowds in Europe; the women are particularly gentle and kind in their ways; and where the foreigner has to complain of discourtesy, it will usually be found on inquiry that it is due to some unconscious infringement of native custom by himself or to causes inherent in the conditions of intercourse. To their high intellectual competency their record in science, in administration, in politics, and the enormous number of carefully written essays, dictionaries, editions of their classics and encyclopedias of all sorts published during the last twenty years, sufficiently testify. And when the Japanese begin, as ere long they surely will, to throw off the Chinese fetters in which they have been bound for fifteen centuries, and to understand the civilization they have adopted by penetrating to its sources, there is no reason why their tradition should not advance to a much nearer level to that of the West than is at present the case. In this period of advance it may be hoped they will be joined by the Chinese, physically a far finer people, and intellectually as well endowed, to say the least.

Mr. Del Mar adds a chapter of suggestions which every intending globe-trotter should read. The cost of such a journey as he made, extending over eight months, inclusive of fares and all travelling and hotel expenses, is about two guineas a day for a single bachelor—two would probably manage very well upon three guineas. The start from England should be made in January, so that China will be reached in March, Japan in April; three months can then be spent there, and the traveller get back to England in September, seeing more or less of Hawaii and America on the way.

The illustrations in this volume are particularly good and unhackneyed. Among the best are a street in Canton (which gives a capital idea of the general character of that most singular city), the view of Macao opposite p. 100, the lifelike approach to Asakusa Temple, the view of Amanohashidate, and the reflection of Mount Fuji in Lake Hakone. Altogether the work is one of the best impressionist records of travel we have read, and the account of modern Japan and the Japanese is by far the fullest and most truthful known to us.

Mazarin. By Arthur Hassall. (Macmillan & Co.)

THREE great Italians have governed France. Of the three most readers will say that Mazarin is by far the least interesting. Of Catherine and of Napoleon the world is never tired. Historians continue to discuss, not without warmth, their motives and actions; legends have gathered round their names. "Richelieu's ghost," on the other hand, is to any but professed historians little more than a figure connected with certain dates. To others his name lives, if at all, chiefly through its fortuitous connexion with the most famous of printed books. In fiction, so far as we know, only the great and omnivorous Alexander has succeeded in finding a use for him; and no one can say that he dominates 'Vingt Ans Après' in anything like the same degree as Richelieu does its predecessor.

Mr. Hassall's book—one of the "Foreign Statesmen" series—is not precisely as easy reading as the last-mentioned work, or even as the memoirs of Cardinal de Retz or Mlle. de Montpensier. The narration of twenty eventful years in the history of France within the limits at his disposal is hardly consistent with much picturesque detail or analysis of character; nor yet with attention to the minuter features which make national life interesting. It may be, indeed, that even on a larger canvas Mr. Hassall would not trouble himself much to give prominence to such humble topics as the social conditions of the time. He appears to be an adherent of the school (better represented perhaps in academic circles than anywhere else) which, like the Grand Duchess, "dotes on the military" and all that the military implies, makes little of the "long robe," and for the dim, common populations is content to "generalize from its scout." "Patriotism" is a word much in the mouths of this school, and with patriotism Mr. Hassall makes great play. There must be very few pages of the book on which in one way or another Mazarin's patriotism—which, by the way, did not prevent him from making a good thing out of his adopted country—is not contrasted with the opposite quality as exhibited by the *Parlement*, in its demands that no one should be kept in prison for more than twenty-four hours without trial, and that some inquiry should be made into the system of taxation, under which, as it was said, the lower classes retained nothing but their souls, and those only because it was not possible to distraint upon them; or with the "selfishness" of the nobles. With these latter it is no doubt more difficult to sympathize; and yet one cannot suppose that the policy of weakening and ultimately destroying the feudal nobility was prompted by any keen desire to improve the position of the *roturier*, or that France was happier when the last Montmorency had been sent to the block by Bourbon than she had been in the days when Montmorency was Bourbon's *compère* and fellow-worker. As to the *Parlement*, we see that even Mr. Hassall has his doubts. Once, at any rate, he admits some justification for the course they took:—

"That the opposition had any real ground of complaint Mazarin seems never to have

acknowledged, and he certainly at this time failed to grasp the gravity of the situation. The leaders of the Parliamentary Fronde were to a great extent men who 'represented the highest type of citizen life,' and who had the welfare of France at heart. In attacking a wasteful administration and a ruinous system of taxation, the Fronde movement is deserving of respect."

In the face of this admission surely it is futile to fall back on constitutional pedantries, like "the king alone had legislative power, and the States-General alone had the right to present to him grievances," or "the *Parlement* wished to supersede the States-General and to take their place." The *Parlement*, "a close corporation of hereditary lawyers," may not have been an ideal legislative body—though, after all, the demands made by the meeting in the Chamber of St. Louis have little to do with legislation except in fiscal matters, which already concerned it closely—but it could hardly be a very flagrant usurpation on its part to wish to supersede a body which could only come into existence at the sovereign's pleasure, and which, as a matter of fact, had not met for more than thirty years, and was not going to meet again for a hundred and forty. One might have supposed that the state of affairs in England would have offered a salutary lesson; but the Spanish regent and her "patriotic" Italian minister refused to read it, and French kings had to learn on their own account that they "had a lith in their necks" as well as their brethren across the water. "The debt of France to Mazarin," as Mr. Hassall says, "is immense." Perhaps it would be better to say that the debt which Mazarin caused France to incur to other Powers was immense; and some of it has been paid back in our own days. "At the Peace of Westphalia," we read, "France gained Alsace, Brisach, and Philipsburg." Who has them now? And if the power of the Austrian House of Hapsburg had then been less "seriously curtailed," might not that of the House of Hohenzollern have one day been less formidable? Mr. Hassall quotes Colbert as saying, "If Cardinal Mazarin understood foreign affairs, he was utterly ignorant of home government." This seems the last word; and as his ignorance can hardly have proceeded from inability to learn (for no one denies him talent) and Henry IV. and Sully were not long dead, it surely knocks on the head his claims to be regarded as a "patriot."

The book suffers somewhat from its construction. The modern fashion of writing history seems to be rather by way of excursus than by the old chronological method of narration. Thus we find chap. vi., 'The Close of the Fronde,' 1651-3, followed by 'The Spanish War and the English Alliance,' 1648-59. This appears to involve a certain amount of repetition—occasionally, indeed, the formal reintroduction to the reader of personages whose acquaintance he has already made—a course which must, one would think, be a little bewildering to the student, for whom it may be presumed these compact extracts of history are primarily intended. Nor is the absence of an index fully compensated by a useful 'Table of Important Dates,' especially as this is limited almost entirely to French events. We do, indeed, find the election of

a Pope and an emperor, the revolt of Masaniello, the death of Cromwell; but not a hint of the English Rebellion or the death of Charles I.

Whether Mr. Hassall will have done more to make Mazarin a living figure to modern readers than Dumas did in 'Vingt Ans Après' we are not prepared to say. As a companion to it we can safely predict that they will find his chapters on the first Fronde and the events that led to it of no small utility. Only they must come to it with open minds as to chronological details and the like. Which reminds us that Mr. Hassall had surely been reading historical romance when he made Condé at Bordeaux hear the news of his friends' defeat at Jargeau, on March 29th, in time to avenge it at Bléneau on April 1st. "Sharp work," as Prince Bulbo (was it?) observed.

Roman Private Law in the Times of Cicero and of the Antonines. By Henry John Roby. 2 vols. (Cambridge, University Press.)

It is a good rule that a work of learning should be criticized only with reference to the object at which it professes to aim; but a legitimate surprise may sometimes be expressed when the title of a book raises expectations which are not wholly satisfied by the contents of the treatise to which it is affixed, and the surprise will be still better justified if the treatment of the subject differs radically from that which the contemporary canons of the science have made familiar to the majority of readers. The title of Mr. Roby's book may very easily suggest hopes which are not fulfilled. It may arouse the expectation of an historical treatment of Roman legal ideas, which should trace their development from the close of the Republican era to the period at which they became fixed in the writings of the Antonine jurists. It may even suggest greater possibilities, for as many of these ideas are barely intelligible apart from an investigation of their origin, some consideration of the mode in which they came to assume even their Ciceronian character might be held desirable. But in Mr. Roby's treatment there is little more than a hint of development, and hardly a trace of the study of the historical and social accidents which have determined the evolution of the law. His conception of his task is the purely statical one of examining in minute detail (and, it may be added, with consummate clearness and skill) a developed legal system, comprised in text-books as they might have been read before they were tampered with by Justinian's compilers, and of exhibiting in the form of foot-notes the fragmentary analogies which the principles they contain bear to the legal references in Cicero, and in other writers of a more unprofessional kind. The notes which supply the commentary on the legal points scattered through Cicero's writings are supplemented by appendices containing a full account of the difficulties raised by the four private orations, which have been previously discussed by Dr. Roby and were considered by the *Athenæum* in No. 3893. The absence of historical information, or, in default of it, of any hypothesis as to the early meaning of institutions, may be illustrated

from the most different departments of the subject of the work. We may note that no explanation is given as to the meaning of the "sacramentum," that "possessio" is described without any attempt to account for the existence of the conception or for the growth of the possessory interdicts, and that in connexion with the latter no surprise has been excited, or at least expressed, at the remarkable fact that the interdict "utrubi" makes no mention of possession at all. Instead of an attempt to account for the "jus gentium," we get but a category of the legal rights known to have been covered by the conception; and all the three forms of "capitis deminutio" are detailed according to the scheme presented by Gaius without a hint that one of these forms may not have been known to Cicero at all.

This reticence as to origin and development is perhaps to be explained by the avowedly sceptical turn of Mr. Roby's mind in matters of Roman law. Voigt's 'Law of the Twelve Tables' seems to him a "house of cards," and he writes that he has

"neither the ability to see in the dark or make bricks without straw, nor yet that happy temperament, which seems often to accompany a fine gift of conjectural inference and makes the enthusiast pleased with the superstructure in proportion to the inefficiency of foundation."

Certainly an author who does not reverence the function of the imagination in history is not likely to make much of the origin of ancient institutions, and silence is often perhaps the wiser part; but such scepticism does not explain another very peculiar feature of this work. This is the abnegation of purely juristic theory, such as can be drawn from facts and principles of the certainty of which no question can be raised—the absence even of an attempt to distinguish clearly between the few leading principles of a subject and their manifold applications in detail. Mr. Roby's titles bear a striking resemblance to those of the Digest in the matter of treatment. In the matter of arrangement, it is true, we find perfect method and lucidity substituted for the chaos which was the result of a vicious method of compilation. But both furnish us with a delicate tissue of case law, suited to the wants of the searcher after detail in the one case, of the practitioner in the other, not with a jurisprudence that can satisfy the wants of the ordinary student or the ordinary thinking man. Sometimes we seem to be on the borderland of a great conception, but its greatness is hinted rather than expressed. In discussing 'Pledge,' for instance, Mr. Roby notes the difference between "pignus" and "hypotheca," but he does not dwell on the enormous gulf which separates the crude Roman idea of a tangible security from the brilliant Greek conception of an intangible mortgage.

But as a treatment of the whole body of Antonine, and of the surviving fragments of Ciceronian law in their detailed aspects, Mr. Roby's work is in every way worthy even of his great reputation as a civilian and a scholar. The few points on which we are inclined to question his judgment or his thoroughness are to be found chiefly in the portions of his book that deal with the law of persons and with procedure—the portions, that is, which have the most obvious connexion with general history or with the

history of institutions. The definition of *Dediticii* as "foreigners who had fought against the Romans and surrendered" is extremely imperfect. One might well ask, What race of men had not done both these things? We must add the words "and had not had rights given or restored to them by the Roman people" to make the status, or absence of status, of this limited class at all intelligible. Equally misleading is the description of members of the Latin colonies as persons who "had rights of intermarriage and commercial dealings with Romans only when specially granted by treaty or Roman statute." This method of statement obscures or denies the fact that *commercium* was of the essence of *Latinitas*, and the probability that *conubium*—even though it may never have been a universal accompaniment of this status—ceased to be a characteristically Latin right only at a comparatively late period of history. From the further information that "certain Latin colonies, Ariminum and eleven others, had rights of mancipation and inheritance of Romans," one would not easily gather the fact that these rights are simply the old *commercium* expressed in another way. The statement that "after the second Punic war prefects were sent to the Campanian towns to administer Roman as well as other law" is in conflict with the assertion of Livy (ix. 20) that a prefect visited Capua in 318 B.C., nor is it saved by Mommsen's theory that the quattuorvirate for the Campanian district was not elected by the people, and was not, therefore, a regular magistracy, earlier than 124 B.C. The view that the Lex Plautia Papiria gave citizenship "to all members of communities in alliance with Rome who were then domiciled in Italy or within sixty days had declared their acceptance before the prætor" seems to show that Mr. Roby takes the clauses quoted by Cicero ('Pro Archia,' 4, 7) as enjoining alternative, and not concurrent, conditions. But if this was the case, why was Cicero at such pains to prove that Archias had satisfied all three conditions—that he was an *adscripius*, that he was domiciled at Rome, that he had "professed" before the prætor? The truth seems to be that the whole clause quoted by Cicero refers only to the *adscripti*, and that we must regard the further provisions of the law as unknown. With regard to the incapacity of women to be "arrogated," we would point out that the explanation of this disability is given by Gellius (v. 19) in the words "quoniam et cum feminis nulla comitiorum communicatio est." To the history of the marriage of cousins the information supplied by Plutarch ('Quæst. Rom.' vi.), that it was permitted as the result of an acquittal by a popular court (presumably on the charge of incestum), might have been added. In the sentence, "Marriages forbidden by public morals (*moribus, ius gentium*) were deemed incestuous. Such are the marriages.....of brothers and sisters," there is a slight, if unintentional inaccuracy. Marriages between collaterals were not contrary to the *ius gentium* (Dig., 23, 2, 68), as may be seen by turning to Mr. Roby's own list of the prescriptions of this *ius*, although they were contrary to *mores* (Dig., 23, 2, 8): a position which is perhaps to be explained by the fact that the Romans knew of at least one highly

civilized people which permitted marriage between the closest collaterals. It is not quite clear why it should have been stated that "the marriage of soldiers during service appears to have been prohibited in Trajan's time" without mention of the fact that it appears also to have been prohibited in the time of Claudius (Dio Cass., ix. 24). Perhaps Mr. Roby shrank from entering into the maze of controversy which the supposed celibacy of the Roman soldier has created, and this hesitancy may be a partial explanation of the unsatisfactory nature of his treatment of concubinage. He has not considered it in one of its main aspects—as a result, that is, of the prohibition of marriage, as a morganatic union, permitted both to those citizens between whom marriage was forbidden on social grounds and (according to the ruling hypothesis) to soldiers, who might not conclude a legal marriage during their whole period of service.

With reference to the chapters which deal with procedure, we may attribute to Mr. Roby's dislike of hypothesis the refusal to attempt to explain the concurrence of the three forms of real action, although a fairly simple explanation lies in the assumption that the choice of action was determined by the relative certainty of the possession. But sometimes a difficulty is so great that it should compel comment, if not explanation. This is certainly the case with Gaius's definition of a *legitimum iudicium*; yet here its crude peculiarities are stated as though their reason was self-evident; nor does Mr. Roby appear to feel the difficulty that all the municipal courts in Italy up to the Alps seem to be within the "first milestone" from Rome. With reference to the "Recuperatores" we find the unusual position taken up that it cannot be proved that they were appointed to decide cases between Roman citizens. We should have thought the evidence overwhelmingly in favour of the opposite view. Cæcina, if he was not a Roman, was a Latin—i.e., a citizen from the point of view of private law; Tullius, if not a free-born man, surely a freedman—i.e., again a citizen. The Lex Agraria, in one of its provisions (l. 39), seems to enjoin only "Recuperatores," and yet most of the disputant possessors must have been citizens. Those who were not were, if true "possessors," probably Latins, and therefore, like Cæcina, citizens from the standpoint of the prætor's court. The discussion of the "judex" seems to lead off with the assumption that the "leges judicariæ" of the Republic fixed the qualification for the civil judges; and although a doubt is expressed on the opposite page as to whether the latter were necessarily chosen from the "album," yet the questions whether the judiciary laws determined or merely widened the choice of the civil "judex," and how any determination was consistent with the selection of "judices" by the parties, are not discussed. But the most unexpected feature of this section is the omission of all mention of the "judex extra ordinem datus" (Gell. xii. 13), whose position is wholly different from that of the Republican "judex," and who must have been an extremely frequent type of judge in the Antonine period. The mention of this functionary reminds us that the question raised by Mommsen

as to whether he (and not the "judex ordinarius") is not the appellable "judex" of the Digest is not referred to; and, indeed, the whole section on the appeal is almost as unilluminating as the title of the Digest that professes to treat that subject. It tells us nothing of the courts and stages of the appeal at the Antonine or any other period.

Mr. Roby has added to the main subject of the book two long appendixes on 'Litterarum Obligatio' and 'Nexum.' The first results in the original and interesting view that literal obligation was accepted in default of a better ground, that

"the obligation was deemed to be created by the book-entry, because there was nothing else to base it on; and that an enforceable obligation should exist was the intention of the parties."

The second, although its only issue is the time-honoured view that the *nexus* was in some sense *pro iudicato*, is valuable as showing the slenderness of some of the historical evidence for the view of *nexus* as a definite contractual relation; but when Mr. Roby says that "there is nothing in Livy which suggests any other than a corporal meaning for 'necti' and 'nexus,'" we are inclined to demur. Phrases such as "nexus inibant" and "nexus se dare," which imply volition, suggest more than the mere falling into a condition of physical bondage.

But although portions of the book may contain some dubious points, it seems singularly free from even accidental errors of a positive kind. An unusual slip is the description of the "urban" edict of Verres as the "Sicilian" edict (i. 12). A constitution of Hadrian is referred to on i. 29, note 1, which we have been unable to trace either in the context or in the passages of the Digest referred to. On i. 44, l. 3, "his patron" seems to have been written for *her patron*. The only misprints which we have noticed are "dominicus" for *dominicis* on i. 55, and "Flaminia" for *Flaminica* on i. 134.

A reviewer naturally singles out points on which he differs from the author; but it should be explained that in this instance those selected for criticism form but a small fraction of a book of more than a thousand closely printed pages. The general excellence of this book must be admitted by every competent reader. Its particular type of excellence implies, as we have already hinted, some limitation in its use. It is not a book for any one who wishes to pick up the main principles, or to trace the outline of the development, of Roman law; but to the mature student, the teacher, and the lecturer it will prove invaluable. It is, in fact, as good a handbook to the Digest as could be wished. The treatment of interpolation in the texts of the Antonine jurists could scarcely have found a more cautious, learned, and scholarly exponent than Mr. Roby; while his comments on Cicero possess very great value, both for the special interpreter and for the general historian. We owe the learned author a great debt of gratitude for a work of such skill, sobriety, accuracy, and patience.

Christian Worship, its Origin and Evolution: a Study of the Latin Liturgy up to the Time of Charlemagne. By Monsignore L. Duchesne. Translated from the Third French Edition by M. L. McClure. (S.P.C.K.)

THIS book awakens a double surprise. The first is that Monsignore Duchesne's work should have been translated at all. The book supposes on the part of its readers a knowledge of Greek, and large portions of it are in Latin, so that one wonders who the Latin and Greek scholars can be that are ignorant of French. The other surprise is that the Tract Committee of the Society for Promoting Christian Knowledge could not find an English scholar able to undertake the task which Monsignore Duchesne has accomplished.

Whatever may have been the motives that influenced the Committee, there can be no doubt that the work selected for translation is masterly, and deserves the warmest commendation. Monsignore Duchesne takes care in his preface to define the exact nature and purpose of his book. It

"contains the description and explanation of the chief ceremonies of Catholic worship as they were performed in the Latin Churches of the West from the fourth to the ninth century."

The author makes only slight reference to the earliest period of Christianity. The reason he assigns is that while there are

"very interesting and liturgical facts in documents anterior to Constantine.....these facts are isolated, these documents are few and rarely explicit. In researches into this period conjecture has to play too large a part."

Then, again, Monsignore Duchesne resolved that his book should be purely historical, or perhaps even antiquarian. He therefore avoids all special theological terminology, and pronounces no opinion as to how his researches might affect modern practice. Monsignore Duchesne has carried out this resolution with remarkable fidelity, and everywhere it is the historian, and not the theologian, that presents himself in his pages.

The book goes over a wide range, and is a kind of handbook to the whole subject, though it is written in a charming style and is interesting throughout. It treats of the Mass, its early form, the two liturgical uses of the Latin West, the various sacramentaries, the Christian festivals, the ceremonies of Christian initiation, baptism, confirmation, ordination of the clergy, ecclesiastical vestments, dedication of churches, consecration of virgins, the nuptial blessing, and other points of ritual.

The spirit in which the work is written may be gathered from a few extracts.

He says in regard to the episcopate:—

"We have seen how, in the earliest Christian bodies, the single episcopate appears as the final stage of an hierarchical evolution of varying duration. Before this final stage had been reached, a body of Christians might already have evangelised its immediate and even remote neighbourhood, and formed colonies which were bound to her as to their Mother Church. There was thus a metropolis without as yet a metropolitan. Such was the case, for example, in the Church at Antioch."

On early ritual he says:—

"It must be admitted, moreover, that peculiarities in ritual took a certain length of time

to become fixed and established. At the beginning the procedure was almost identical everywhere; I say almost, for a complete identity of all the details cannot be assumed, even in the Churches founded by the Apostles. It was not in accordance with the practice of early days to attach to things of this nature that importance which would sanction and fix them. Usages developed by slow degrees into rites; rites expanded into more and more imposing and complicated ceremonies, and at the same time a limitation was put upon the subject-matter of the prayers and exhortations."

On Sunday he says:—

"The idea of importing into the Sunday the solemnity of the Sabbath, with all its exigencies, was an entirely foreign one to the primitive Christians."

In referring to the use of the censor he states, in regard to a procession:—

"The *Ordines* of the eighth century represent them [the pontiff and his deacons] as wearing their liturgical vestments, and as preceded by the sub-deacons, one of whom swings a censor, and by seven acolytes carrying tapers."

And he adds in a note:—

"As for censuring the altar, or the church, or the clergy, or congregation, such a thing is never mentioned."

Of Lent he affirms:—

"Of the *Quadragesima* (Lent) no traces are found before the fourth century."

He begins his discussion of Christmas in these words:—

"There is no authoritative tradition bearing on the day of the birth of Christ. Even the year is uncertain. The latter, however, was determined at an early date from a consideration of two texts, Luke iii. 1 and Luke iii. 23, which imply a synchronism between the thirtieth year of Jesus and the fifteenth year of the rule of Tiberius (28-9)."

A note on "thirtieth" is as follows:—

"This figure is given as approximate by the Evangelist himself. It is irreconcilable with the statement common to St. Matthew and St. Luke, that Jesus was born while Herod the Great was yet alive. The first year of Jesus began, on this hypothesis, in the year 2 or 1 before our era (752-3 A.U.C.), whilst Herod died in the spring of the fourth year before A.D.—i.e. 750 A.U.C.)."

The work is pervaded by the same historical impartiality and detachment from modern ideas and practices as these extracts exhibit.

The translation is fairly well done, but occasionally unnecessary liberties are taken, and sometimes the real meaning is not given. Thus the words "*une reconnaissance exprimée de leur indépendance ou autocéphalie*" are rendered "an express recognition of their independence and of the autocephalic privilege of the island." Sometimes the translator becomes languid in the correction of the press in regard to Greek accents and breathings. Thus we have *ἀγιος* and *ἡμῶν* near to each other, and within six lines we have *ἀσκήτης*, *μόναχος*, and *πάρενοι*, though here the translator is merely following the text of the author. The Latin extracts are not printed with the same care in the translation as they are in the original. The author quotes Ovid thus: "*Ovide, Fastes*," as a Frenchman is entitled to do. The translator mixes up French and English, and quotes the reference thus: "*Ovid, Fastes*." Want of familiarity is also shown with German names. Thus we notice "*Krush*" more than once for *Krusch*. But, after all, the errors are comparatively few for so large

a book as this, which contains numerous references to unfamiliar authorities and practices.

NEW NOVELS.

Pigs in Clover. By Frank Danby. (Heinemann.)

FRANK DANBY falls between two stools. The opening chapters of '*Pigs in Clover*' give promise of an interesting study of English life on normal levels, but we are disappointed on the entrance of Karl Althaus, the South African millionaire. Several characters, including a woman whose luckless blood is scientifically inherited from a demi-rep, have a life and reality of their own. But, alas! this does not carry us beyond the first sixty pages. With Karl Althaus the novel takes a turn for the worse, and becomes quite another thing, with long lanes that seemingly have no ending, and a mesh of characters and interests that are disproportionate and out of perspective. There is, for example, Mrs. de Groot, who is described as the author of '*The Kaffir and his Master*,' and who is also represented as making common cause with the Prime Minister of Cape Colony against the Boers. Althaus is one of the Hebrew millionaires who threw in their lot with the late Cecil Rhodes. The advisability, the taste, and even the practicability of introducing contemporary people into modern fiction are open to doubt, but we should say that there could be no question as to the verdict on the course Frank Danby has seen fit to adopt. "If through her delay," says the Prime Minister of Cape Colony when the Jameson Raid is reported to him,

"her damnable calm and red tape, there is a hair of one of those men's heads injured, I'll pull the place down upon her, I'll make hell through the length and breadth of the b——y continent."

This is the style in which he is made to talk to Althaus, and which should make the blood of history curdle. Karl Althaus, Jew, is a noble creature, as all millionaires must be. On the other hand, Louis Althaus, half Gentile, is a scoundrel, and Mrs. de Groot is a fool. We should not have dwelt upon the unsatisfactory nature of this novel had we not seen in it the germs of something really good. As it is, Frank Danby seems to us to have simply wasted her material.

The Way Back. By Albert Kinross. (Constable & Co.)

WRITERS of fiction, like the rest of mankind, are subject to certain fixed laws of nature; they cannot remain stationary, but must for ever be moving, up or down, advancing or falling back. Success frequently makes for retrogression, and that is one of several flies in the ointment of success. Of the work of Mr. Kinross, we recall at the moment '*An Opera and Lady Grasmere*,' a crude but pleasing trifle; '*The Early Stars*,' a more ambitious and slightly better finished production; and '*Within the Radius*,' a collection of short stories in the vein of Stevenson's '*New Arabian Nights*,' cleverish, imitative, a long way behind their original, but yet displaying aptness, some spirit, and a feeling for comedy which is pleasing

enough in these days of loud-voiced dulness and insistent platitude. The present book, however, is a notable advance upon all three. We fancy that Mr. Kinross must be of the select few who benefit by kindly meant criticism. So we would point out that the principal blemish in 'The Way Back' is its stridency, the effort after smartness it betrays, particularly in the first two hundred pages. Towards the close, where the story becomes honestly emotional, the straining after smartness which spoils the writing of the earlier part disappears, and the relief experienced by the reader is notable. Half-a-dozen books now stand to this author's credit. It is high time he saw and felt the banal paltriness of what we call "smartness" as a literary ideal. It goes deeper than technique, and offends more seriously than an occasional split infinitive. It shuts out sincerity, and sincerity is what work must have if it is to live beyond the month of its publication. Despite his name, and his constant use of "will" for "shall," Mr. Kinross's writing is frequently more suggestive of the South and East than of the North; of the Latin, or even of the educated Oriental, than the Saxon. It has considerable emotional possibilities, and we hope he will forswear smartness and go further. In the meantime we can honestly commend 'The Way Back' to the attention of novel-readers.

Stay-at-Homes. By L. B. Walford. (Longmans & Co.)

WE have been so overwhelmed of late years with protests against the alleged "revolt of the daughters" that it is refreshing to come upon such a rational, fair, and good-tempered statement of the other side of that question as is presented in Mrs. Walford's latest novel. It describes with much quiet humour and insight the jealous resentment experienced by a matron of the old school at the very moderate claim to independence advanced by her eldest daughter, a girl of twenty-six, and the friction resulting, in which neither party is exclusively to blame. 'Stay-at-Homes' is essentially a woman's book, and with the exception of Miss Kenyon, the fairy godmother of the story, who alienates our affections by her rampant snobbishness and peculiar notions of honour, the female characters are well and sympathetically drawn. Beatrice, the revolting daughter, a generous and high-principled girl, but repellent in manner and lamentably devoid of tact, is especially true to life. But we doubt if in life the hero would have fallen in love with her.

Philosophy 4. By Owen Wister. (Macmillan & Co.)

IN this very little novel the successful author of 'The Virginian' presents an agreeable picture of two nice, clean, rich, and clever undergraduates cramming for their examination in what is or was known at Harvard University by the name which is taken for the title of the story. Their system was to get a poor, hard-working fellow-student to read over to them his notes of lectures, and on the day before the examination to drive about the country in a buggy in search of a particular inn, where they ate prodigiously and drank enough for one of them to be able

to fall out of the buggy without knowing what had happened. The system proved highly successful, for the two nice, rich undergraduates came out of the examination far above the poor hard worker who had coached them, and they ultimately became superintendents of big business concerns, while the poor coach became a mere reviewer of books for an evening paper. The plan of education which Mr. Wister holds up for admiration seems to owe something to Mr. Kipling, who has pointed the same moral in a more vigorous tale. Mr. Wister's little book is the first of a new series of pocket novels. It would formerly have been called a short story. It contains a portrait of the author and some other illustrations, and is finished off with a little chapter of biography and puff—not a very charming novelty. The volume is (like the heroes) exceedingly nice to look at, well dressed and trimmed, and adorned with gilt edges at the top. It is also (again like the heroes) rather an expensive luxury. It is 6 in. high, 4 in. wide, and $\frac{3}{4}$ in. thick, the type is large, and the price is 2s. net.

The Death Whistle. By Richard Marsh. (Treherne & Co.)

MR. MARSH has attained success in storytelling within a certain groove of sensationalism. Those who can feel interest in complicated crime will find much matter in him; and it is well that some should feel interest in that distasteful phase of human nature. He has more appreciation of shades of character than some other leaders in the same field. His style is clear, but journalistic; of social knowledge he possesses little. In the present case a multiplicity of characters is set in motion by a virtuous criminal (who has undergone a term of punishment for manslaughter) taking possession of a buried treasure confided to him by a dying convict. This action, which he at once resolves shall be utilized in making restitution as far as possible to those whose stolen wealth has created the fund, brings him into collision with a cosmopolitan gang of ruffians who claim shares in their late comrade's hoard. Hence a number of startling incidents. One of these, the scene in which "Smithers," the noble homicide, falls into the hands of his enemies, is perilously near transgressing the old rule, *ne pueros coram populo*. But the worst indignities offered to the innocent wife take place off the stage.

A Ne'er-do-weel. By Valentine Caryl. (Fisher Unwin.)

THIS number of the dainty "Pseudonym Library" is worthy of the series. It is a happy fancy, that of the strange boy, half gipsy, half Italian, who has been brought up by a deaf-and-dumb peasant mother, far from the haunts of men. His father has left his deserted son only his violin, and in it the boy discovers the one means of embodying his thoughts and feelings. When his mother dies and he wanders at last into a village, he has to learn some speech at sixteen. The story consists in the relations to such a phenomenon—a genius whose only mode of expression is music, a gentle barbarian without morals or religion—of characters so different as a priest, a poet, an enthusiastic and inconclusive English lady,

a brilliant young singer learning her "art," and a fiery professor of the same. These relations are abruptly ended when the wild creature, for whom the fervid little professor has travelled in body and mind, having been brought face to face with the public in a concert-room at Florence, and having electrified the audience to whom he endeavours, as he thinks, "to speak," is outraged by its response of empty acclamation, and flies platform and city, to be seen no more. The tragic conclusion is natural, and natural are several more or less humorous situations in an otherwise serious story. There is depth in the main theme, as well as delicacy and incisiveness in the presentment of the various characters.

The Diary of a Year: Passages in the Life of a Woman of the World. Edited by Mrs. Charles Brookfield. (Eveleigh Nash.)

ONE of the cheapest ways in which to write a book of fiction is to write it in the form of a diary. You require no sense of style, not even a sense of grammar, and you need not mind your stops. You can dispense with nominatives and even verbs, and no one will say you nay; also you can italicize till your heart is satisfied. Mrs. Brookfield's diary purports to be that of a woman of the world. That is to say, it deals with more or less "smart society." The diarist opens the year by yielding to the fascinations of a certain Paul, who appears to be some sort of a baron—Austrian for choice. There is also a prince and a person called Yaski, who appears to have something to do with an embassy. But the staccato utterances of the lady leave much to be desired in the way of clarity. However, it is clear that she has already a husband, who is Henry, and we are evidently to understand that Henry is unfaithful, and that his wife only escaped being so by the skin of her teeth, as it were. It is impossible to be interested in the heart-sorrows and disagreements of this pair, or in Mrs. McQ—or any other of the veiled characters that pass through these pages. Possibly the veil indicates that they are taken from life—or is it a mere trick to convey verisimilitude? In any case it matters nothing. The moralizing in the diary may be judged by this specimen:—

"How unmanageable we are! One day we permit ourselves to suffer honestly for our sins, and on the next we wilfully indulge in wounded pride. In my stumbling endeavours to see something, I find only that he was cruel, cruel then and more cruel now. But everybody and everything is cruel. I saw a bird with a snail yesterday. It deliberately, contentedly, slowly tortured it. After that, should we expect man to be kind?"

But often do even the weariest rivers wind somewhere safe to sea, and Paul deceases in December, and no doubt Henry and his wife are reconciled. Books of this sort are getting so numerous as to be irritating.

The Man with the Wooden Face. By Mrs. Fred Reynolds. (Hutchinson & Co.)

THIS oddly named volume consists of a series of episodes in a boarding-house situated in a lovely district in South Wales. The guests are of various kinds, but—perhaps accidentally—all of the second-rate

sort. They are introduced by nicknames only, and are mentioned throughout as "The Whitey-Brown Person," "The Effective Girl," "Ringlets," "The Sandy Uncle," and so forth. All appear to take it for granted that after an acquaintance of a few moments they are expected to herd together in the greatest familiarity. Those with less gregarious tastes might avoid the place. The heroine of the summer holiday trip which serves to bring together all these persons is "The Little Teacher"; the hero, "The Man with the Wooden Face." These two have had trying pasts, but a series of episodes and difficulties end in their happy union.

The Substitute. By Will. N. Harben. (Harper & Brothers.)

THIS is a frankly sentimental tale, deeply tinged with melodrama. The hero is handicapped in life by having a father who is a convicted thief, while he himself has a dangerous inclination to drink. His task is to surmount these obstacles and prove himself worthy of the high-born maiden on whom he has set his affections. A series of exciting incidents occur, in which he shows himself fully equal to the test, and is rewarded by obtaining not only the lady's hand, but also a medical certificate showing that his father's faults were due to a physical accident and not to a depraved nature. As melodrama goes, the story is a good one; that is to say, the sentiment is not over-emphasized, nor the incidents violently improbable. The least successful characters are those of the hero and heroine, but many of the minor figures possess piquancy and interest. The best quality of the book, however, is the picture it affords of a remote and rising American town; and from first to last the atmosphere is full of the lively sentiment of a roaring trade.

The Winepress of Sackem. (Grant Richards.)

ONE would not have been surprised to come across this singular little narrative in the "Greenback Library"—and that is one way of saying that it is clever and original. It is also slender, nicely printed, and inexpensive. We do not know who the author of it may be, but fancy that this can hardly be his first essay in fiction. If it be, then we have hopes for future good work from him, for the style of his story is highly original and absolutely unpretentious. It contains no affectation or padding, and, whether interesting or no, reads in each paragraph like genuine and careful observation of life at first hand. It is a study of a sordid sort of life, but it has no nastiness, and—we would gratefully emphasize this—it has humour.

BOOKS OF TRAVEL.

The Land of the Black Mountain. By R. Wyon and G. Prance. (Methuen.)—This is an amiable and discursive book, written round and about a country of exceptional interest and picturesqueness, the principality of Montenegro. It is couched in a style which is reminiscent of steamer-deck conversation, and which does not call for literary criticism. It is desultory and inexact, and its authors have not the art of sinking their own personalities and conveying the atmosphere of the places they visited. But for all that it is an

agreeable record of months of wandering. The affairs of the Balkans are perennially interesting, politically, and in the case of the realm of Prince Nicolas of Montenegro, the country itself, its people and their customs, have a charm of their own apart from politics and the balance of power in Europe. The authors of this little book wisely laid aside the majority of their prejudices, with their frock coats, before entering Montenegro. They lived among the people of the country, sleeping in huts and dining on raw ham and eggs, until one fancies they must occasionally have felt tempted to embrace Islam and escape to a Mohammedan country, if only to avoid the everlasting service of the forbidden flesh, and raw at that. But this is, of course, the right and only proper way of studying a foreign country, and in this case the authors gained their experience upon the whole with no great real hardship, and with much pleasant simplicity. One gathers that they were very favourably impressed by the character and disposition of the people of Montenegro; but, on the other hand, they have no single good word to say for the Albanians. Here is a passage concerning the honesty and simplicity of Prince Nicolas's subjects:—

"Should a man drop a case of bank notes on the road, the law says that the finder shall pick it up and place it on the nearest stone, so that the loser has but to retrace his steps, glancing at the wayside stones. This law is invariably followed."

Yet this same people will cheerfully endeavour to fleece the stranger of double or treble the legitimate prices of whatever he may purchase from them. Again, they are both generous and hospitable, wildly so at times. In short, they are largely Oriental.

"The Montenegrins are still an armed nation, and the following proverbs illustrate their love of weapons. One says, 'A man without arms is a man without freedom'; the other says, 'Thou mayest as well take away my brother as my rifle.'.....Woman takes a very inferior position in Montenegro. She is respected in a sense, and her position has improved greatly in recent times, chiefly owing to the example set by the Prince himself.....In the lowest classes she is still not much more than a beast of burden, given to man to ease his lot. She carries heavy burdens to market whilst her lord rides."

"The men are handsome and often of immense stature.....The women are often strikingly beautiful, but hard work ages them very quickly.....The faults of the nation are inordinate vanity in their appearance, causing them to impoverish themselves for the sake of gorgeous clothes, and gambling.....They very rarely quarrel, never brawl, and are hardly ever to be seen in a state of intoxication."

The vendetta thrives as an institution throughout Montenegro, however:—

"On the other hand, they are merry, convivial, boon companions, and are never happier than when they are dancing, singing their war songs and love romances, or listening to the guslar—the national troubadour. The characteristic bravery is still manifested in reckless deeds of derring-do on the Albanian borders. Shepherds will deliberately drive their flocks across the frontier, thereby courting instant death. Many instances have been given illustrating their love of danger."

In many of their descriptive passages the authors appear to have jumped rather rashly to conclusions, the fallacy of which, in some cases, they discovered before the completion of their book, which would have profited by careful revision. But as an impressionistic account of the country, based upon casual wanderings therein, it is well worth reading.

San Francisco and Thereabout. By Charles Keeler. (San Francisco, California Promotion Committee.)—It may be that the growing prosperity of Canada, one feature of which during the past year or so has been the emigration thither of large numbers of citizens of the United States of America, has led the enterprising people of California into special efforts to lay clearly before the world the manifold attractions and advantages of their beautiful land on the shores of the Pacific. Whatever the reason, it is a fact that a number

of well-got-up books have recently been published, the avowed purpose of which is,

"not merely to introduce people at a distance to the American metropolis of the Pacific, but also that the younger generation of native sons and daughters may not forget the exciting scenes which have been enacted here, and that they may be reminded of the enlarged life in which they are called to participate."

From the preface to the present volume we learn that

"if this little book succeeds in stimulating a few residents to read more deeply of the city's past, and to continue with increasing zeal the work of its future upbuilding, or if it awakens in some of our Eastern friends the migratory impulse which impels them to follow Horace Greeley's advice to go West, it will have accomplished its mission."

That being so, we see no just reason why the book should fall short of accomplishment. It is without literary charm, and does not rise much above average guide-book level, but its material is interesting, and it deals with it fairly comprehensively and without much unnecessary verbiage. The following lines from its early pages throw rather a new light upon one's ideas about the missionary efforts of California's earliest days:—

"The spiritual training of the Indians was of a sort that taxed but little the intellectual powers of these unsophisticated people. Certain rites and ceremonies they soon learned to imitate, coupled with the recitation of a few Spanish or Latin hymns and prayers. The application of the lash served to increase the devotion of the inattentive, and a strict discipline enforced by rigorous punishment made all the mission Indians regular church-goers..... They were all kept employed from early mass to vespers."

And the author goes on to show what a fine thing the missionary fathers made of it financially, with their combination of what Artemus Ward called "pork and beans and the Gospel." The city itself is fully described, in its beginnings and as it stands to-day. Great claims are made for the artistic progress of San Francisco:—

"Where but in San Francisco can one find a book store like an æsthetic library? Here are books in glass cases, books upon finely designed tables, and, scattered about the room, exquisite antiques in brass and bronze, choice vases and bits of pottery, with a few well-chosen pictures and photographs on the walls. Other rooms adjoin the main apartment—the old-book room, where many quaint and curious books in rare bindings are treasured, the children's room, and the old-furniture room, with its quaint fireplace. Another bookseller on the same street, a man of years' experience and standing, has gone extensively into the publication of books by San Francisco authors, and the works which bear his imprint will compare with the best Eastern houses in workmanship and style.....Of local painters William Keith stands alone in his art as a master of landscape. Such poetry of field and grove, of mountain and forest, of moving clouds and breaking sunshine, has made his work loved more deeply than widely by all who know California and appreciate the great earth mother. Some day the East will awaken to the fact that the greatest of American landscape painters has been working away on the Pacific shore all these years, and then he will be 'discovered.'"

In speaking of the taste shown in the internal and external decoration of houses in and about San Francisco, the author says:—

"To find this spirit, which would have been a delight to William Morris, so strongly rooted as to assume almost the aspect of a cult, is, I take it, one of the most remarkable features of a civilization so new as that of modern San Francisco."

Although the two volumes on our table that relate to the Peninsula—*Anglican Innocents in Spain*, by F. E. Sidney (Simpkin), and *A Philosopher in Portugal*, by Eugene E. Street (Fisher Unwin)—are better than their titles indicate, both these Fellows of the Society of Antiquaries might as well have kept their manuscripts in their desks. Holy Week in Seville is a favourite goal of tourists, and although Mr. Sidney has paid rather more attention to ecclesiastical matters than the majority of English sightseers, the world might have been spared a somewhat slipshod narra-

tive and photographs, most of which are familiar. Nor can much else be said for Mr. Street, who does not seem to have taken the trouble to travel over the little kingdom of which he writes, but confines himself to the neighbourhood of Lisbon and Porto. A magazine article or two would have been sufficient to contain what he has to say.

SHORT STORIES.

A Rustic Dreamer, and other Stories. By Wilkinson Sherren. (Chapman & Hall.)—This is a collection of sixteen very brief sketches by the author of 'The Wessex of Romance.' The setting of most of them is purely rural and pleasing. The least successful among them are allegories, a form, one fancies, in which only genius can command success. The style of these little narratives is charmingly simple; their sentiment is naïve; their morals are unobtrusive, but irreproachable. The stories are a little less than real in places, but perhaps that is an inevitable feature of prettiness. We did not know that "insouciant schoolboys" ever called village cobblers "cads." Occasionally these idylls show thought and distinction. Here is a specimen of the author's style:—

"His dying took four months, and it ushered her into the presence of terrors and beatitudes never before imagined, of sorrows and self-disciplines which had lifted her nature to a higher plane of being. His thought went before her every action to stave off chance from making it injurious, and his conversation acquainted her with loveliness, and deep, still feelings which she could not retranslate into language."

Altogether it is a pleasing little book.

Though perhaps too uniformly in the minor key, the collection of sixteen stories called *Contrasts*, by Florence Henniker (Lane), again exhibits some excellent gifts. The author possesses an easy style, that endowment of reading and writing "that comes by nature," sympathy and insight, knowledge of the world in the best sense. It is difficult to select among tales so level in their standard of merit, various as are the scenes and people that provide their material. Perhaps the first and the last—'Lady Coppinger's Perplexity' and 'After Thirty Years'—are the best. 'The Butterfly,' the poor "garrison hack," who has a heart of gold, should also have special mention.

Foggy Fancies. By Beatrice Whitby. (Hurst & Blackett.)—An inland fog (of the interminable and dense type) encompasses a house party during the festive season, and is suggested as responsible for this volume of short stories. According to a good old precedent or two, the assembled guests while away the time by striving to amuse one another, or cause flesh to creep by means of "tales told." The house has a ghost of its own to further their endeavour—a *felo de se* whose youthful male affections have been in the past blighted by a beautiful and flirting maiden. History repeats itself, and mischief appears to be brewing in the present instance. The story is told by a discreet elder as an awful warning. So with sage advice, with dance and song, and merry or gruesome legend, the guests disport themselves till the fog lifts and they can return to outdoor sports. Perhaps the enveloping mist may serve as an excuse for any want of skill in this presentation of the details of these stories.

Wolfville Days. By Alfred Henry Lewis. (Isbister.)—The author of this book is introduced to English readers in a laudatory preface written by Mr. Robert Barr, and by the echo of very high praise from American reviewers, who "place him in a class entirely by himself, as superior to Bret Harte, Mark Twain, or any other of the national humorous writers." We cannot endorse this enthusiastic verdict.

"Wolfville is an imaginary town in Arizona, populated chiefly by cowboys or cattlemen and 'greasers.' The chief character of this book is the Old Cattleman, who tells of his reminiscences of Wolfville days with delightful humour, and frequent interpolations of card-room and cattle-ranch slang."

This, from the cover of the book, describes its contents fairly enough. The reviewer would put "racy vigour" or "amusing exaggeration" in place of "delightful humour," and would not have referred to "interpolations" of slang, since there is hardly a sentence in the book devoid of slang, with the exception of perhaps a score of lines in which the author writes as author. These few lines are notably lacking in distinction. For the rest, we have ten narratives told by the Old Cattleman in dialect. The dialect is genuine and vigorous: the most interesting feature of the book. The stories, whilst certainly not in our opinion "superior" to those of Bret Harte or Mark Twain, appear to have been founded largely upon those of the first-named author, and are instinct with precisely the same sort of sentiment which animated the pages of 'The Luck of Roaring Camp.' The first story in the volume tells of the death in Wolfville of a heavy-drinking "bad man." The "boys" learn that his old mother will presently arrive at the camp in the hope of being able to nurse her son. They agree to dress the corpse respectfully, and to convince the old lady that in life he was a most exemplary character and a rising citizen. They carry out the amiable fraud with stagey picturesqueness, and—students of Bret Harte will agree that we have little originality here. The reckless use of "guns," a careless view of life and death, calmness over the winning or losing of money, exaggerated chivalry towards women and children which is always born of rough life in isolated places, drunkenness treated comically, kindly motives allied to savage manners: these are Mr. Lewis's properties, as they have been the properties of every other writer of stories of Western life since Bret Harte. In his use of them we think Mr. Lewis shows ability, but not distinction, certainly not genius. If in truth he occupies a "class entirely by himself," it is in the matter of his use of dialect. In this we think he is more thorough than any other writer of similar stories. We doubt if this will be regarded as an unmixed advantage by the average English reader, despite the glossary provided. In parts these stories are humorous, but to compare their humour with that of Mark Twain seems to us absurd, and unkind to the younger writer. His reproduction of dialect is, we believe, faithful and sound; his stories, considered apart from the dialect in which they are told, seem to us ordinary, though not "ornery" (see 'Glossary,' p. xix).

SPORTS AND PASTIMES.

MAJOR NEVILLE TAYLOR'S little book *Ibex Shooting on the Himalayas* (Sampson Low), dedicated to his godfather Sir Neville Chamberlain, the best known of a family of distinguished soldiers, deserves to be carefully read and studied by those who desire to follow the author's footsteps. For he has grasped the main elements of success: a sound understanding between the sportsman and his shikari, combined with some knowledge of the habits of the ibex, and the *band-o-bast*, or arrangements, for the expedition. The first involves a tolerable knowledge of Hindustani and of native ways; the second demands experience not necessarily of the sport in question, but generally of the habits of similar animals and of the requirements of a camp of moderate dimensions, which may probably be often far beyond the reach of aid from towns or even villages. Major Taylor says:—

"It is with the idea of suggesting these first principles, and of preparing the *débutant* for the

chivalrous, manly, but childlike character of his assistants, that I have ventured to record my first experiences.....The hill-man is a most charming fellow if taken properly. He is delightful to work with, keen, devoted to his business, hardy and faithful, but he must be handled judiciously. If a man is not prepared to take his fair share of the necessary hardships, and, above all, to be absolutely just and kind withal, he will probably return from Cashmere to swell the numbers of those who think that ibex shooting is an overrated sport."

Major Taylor's opportunities would in old days have been impossible of attainment; for he had five months from February, 1895, whereas formerly Europeans were not usually admitted to Kashmir save between April and October. And the sooner a man gets as far as Srinagar the better start he has for the hunting-grounds. On this occasion, however, the winter was severe, consequently no attempt to cross the passes was made till towards the end of March, the intervening time being profitably spent after barasingha (*C. cashmeriensis*), of which five heads were got, a good performance. Then the home of ibex was invaded, and luck, good and bad, was encountered. On the whole, we think that the good prevailed, but it was clearly well deserved. Still those who recollect when it was all but useless, and consequently unsportsmanlike, to fire at over, say, 150 yards, must own to a feeling that good fortune was not absent when a fine ibex was missed at 200 and bagged at 300 yards. Record of mistakes and their heavy punishment is not avoided, for we are told how, after days of hard stalking, a shot was obtained, and missed owing to resting the rifle barrel on a rock, thereby causing a jump on explosion which threw the bullet high. Some soft matter should always be put between the rock and the barrel—the stalker's hat will do; but it is perhaps better to make a resolution never to use an artificial rest in firing. The book is pleasantly and modestly written, and those who themselves have gone through similar experiences will be ready to testify to the accuracy of its observation. The illustrations, type, and general get-up of the book are satisfactory.

Wherever one goes in the United Kingdom in search of salmon or trout the universal complaint is that sport has declined of late years, that the rivers have deteriorated, and that everything connected with angling, except its cost, is hopelessly on the wane. Various reasons are assigned; the great increase in numbers of anglers, poaching, defilement of water, interference with its natural flow, and injudicious drainage are all, with more or less justice, blamed. And this falling off, which cannot be denied, is in spite of greatly increased effort towards improvement: laws are made, generally good or at any rate well intentioned, but their administration and enforcement leave much to be desired; breeding of fry for stocking purposes is carefully studied and conducted on a large scale; and tackle of every kind is undoubtedly better and more carefully made than in the old days. But the takes of Salmonidæ, certainly wherever fishing is free or to be had on easy terms, are now very small in comparison, an assertion which is confirmed by a perusal of Mr. Walter M. Gallichan's *Fishing in Wales* (Robinson & Co.). This useful little book seems to be in part a reproduction of articles written for sporting papers, and is, as it professes to be, rather an angler's guide-book than a contribution to the literary aspect of the sport. The various rivers or districts are separately treated; the descriptions, as far as we recognize them, are fair, neither too sanguine in anticipation of results nor the reverse; and useful information as to hotels, lodgings, and general expense is given. There is what appears to be a slip in writing on p. 61, where it is said that the charge for fishing the Glaslyn is 1l. 1s. for the season and 2s. a day, and that a salmon licence under the Dovey Fishery

Board costs 1l. for the season and 1s. the day; what is probably meant is that the charges are so much for the season or so much a day. The volume is handy, well printed, and entirely suitable to form part of the equipment of those who visit Wales with the hope of spending some of their time by the banks of streams or on the surface of lakes in pursuit of salmon and trout.

The Tramp's Handbook. By Harry Roberts. (Lane.)—This slim, pale-green volume, with its green edges and gilt lettering on the cover, is the first of a series called "The Country Handbooks," brought into being, we should imagine, by the recent craze for books about gardening, the open road, and the like, some few of which one hopes have really had a smack of the open air in them. The present book sets out seriously to tell you how to be a tramp, how to light roadside fires, and cook al fresco meals, and put up tents, and generally to play the gipsy. Diagrams are used, and the names and addresses of the sort of firms who supply all kinds of camping conveniences are given, and, truth to tell, the whole thing is a little ridiculous. The information is mostly sound enough, and, indeed, it is an excellent thing to convey knowledge of country lore to the minds of the over-sophisticated; but the railing, seriously, against bricks and mortar and civilization, living in houses and the use of table napery, is a little gratuitous, and, when carried to the length that it is in books like this, puerile. There is one thing which would seem to be forgotten or not known by those writers who pour out scorn upon all who live in houses and have a weakness for furniture, and that is that their own vaunted appreciation of the tramp's freedom from the trammels of civilized living comes to them only by way of civilization. One must have spent the greater part of one's nights under a roof before one can rhapsodize about the charm of sleeping under the open sky. In fine, our scornors of civilization can never be more than the merest amateurs of simplicity, primitiveness, or savagery. This little handbook will be useful to young men who try walking tours or camping-out expeditions for the first time, but the author might have served his end with less solemnity.

Modern Dogs (Terriers). By Rawdon B. Lee. (Cox.)—Sportsmen will welcome this third, revised edition of the principal standard book on terriers. To the uninitiated the terriers of to-day may appear very like their forbears of ten, and even twenty years ago. Not so, however, to the expert. The laws with reference to cropping and similar practices have alone been sufficient to work manifold changes. One breed at least has almost disappeared, the English white terrier to wit; and fashion, variable as an English summer, has, through the breeders whose fingers are upon the pulse of the dog market, produced modifications—some unmistakably good, others of a questionable sort—in almost every one of the odd score of best-known breeds of terriers which inhabit these isles. The casual admirer of dogs may learn very much from the pages of this volume, and the cleverest of fanciers might well pick up some hint from it of information that would be new to him. The book cannot be a classic in the sense that "Stonehenge's" volume is, for the reason that it teaches nothing with regard to the breeding and care of dogs. It is merely a sort of historical account of each breed, but as such it is comprehensive, thoroughly up to date, and useful. With this book, "Stonehenge," and, say, Ashmont's "Kennel Secrets" on his shelves, the young fancier of terriers might go far.

The A B C of the Dog, by Harold Tremayne (Drane), is a commonplace affair. There is little here that has not been said before, and better said, by writers with more experi-

ence and knowledge of the subject. The text of the volume consists of about a hundred pages. Four-fifths of these are filled with stereotyped descriptions of different breeds, quoted from show catalogues and from the handbooks of the various specialist clubs. But the book contains a few pages of original matter, and this we find singularly inapt. What, for example, are Irish wolf-hound breeders to make of the following ambiguous, if not meaningless passage?—

"After the extermination of the wolf in Ireland it [the Irish wolf-hound] ceased as a breed to exist. With the growth of the popularity of the dog, however, breeders turned their attention to a cross between the Scottish deer-hound and the Great Dane."

The last clause shows the author to be astray in his information. At the end of the book a dozen pages are devoted to the description and suggested treatment of dog diseases; and, as under the head of most diseases comes the recommendation to obtain skilled advice, these bald notes are not likely to do much harm. We cannot think that they will do much good.

It is difficult to review the handsome volume entitled *The Records of Henley Royal Regatta*, by a thoroughly competent author, Mr. Steward, Chairman of the Henley Committee and President of "Leander," which is published by Mr. Grant Richards. The fact is that the book is exactly what it calls itself: a record, and, while we may say of Henley records, in the words of Keats, that they come as "records.....cool and calm.....through the mist of passed years," yet we cannot make them interesting in a review. All, therefore, that we have been able to do is to turn out in the index every name that we could think of, and to look at the account of the races in those years in which special attention has been called to Henley rowing. We have detected no single error, though no doubt, humanity being fallible, there may be some in such an enormous list of names; and we have found accuracy in that difficult matter—the little story of each race. We congratulate Mr. Steward upon the excellent accomplishment of a useful, though modest task.

The authors of *Horace on the Links* (Son-nenschein), who conceal their identity under the initials C. J. B. and P. S. W., are becomingly apologetic, and if, as they allege, they had "made no attempt to do more than catch something of the spirit of the gay philosopher," we might have smiled indulgently. The case is different when pursuit of the Horatian spirit takes the form of parody, more or less direct, of particular odes, with the Latin text filling the opposite page. This renders comparison unavoidable, in spite of the incongruity of subject—a caricature exhibited side by side with the photograph from which it was drawn challenges criticism. Perhaps a few of the verses may stand this test, but for the most part they lack the essential delicacy of touch and felicity of phrase. The Horatian parodies are considerably superior to the rest, which have little merit of any kind, while one—the travesty of a well-known scene in "Julius Caesar"—is equally tedious and vulgar. Mr. Horace Hutchinson—to whom the book is dedicated—contributes a preface, and extracts from his writings are appended as notes.

OUR LIBRARY TABLE.

THE South African war has produced another popular writer in addition to "Linesman," though of a very different kind. *The Riddle of the Sands: a Record of Secret Service Recently Achieved* (Smith, Elder & Co.), "edited by" Mr. Erskine Childers, is a volume of the class of Mr. Allen Upward's excellent "Secrets of the Court of Europe: the Confidences of an ex-Ambassador." Mr. Childers

will be remembered as the author of a book praised by us which recounted the exploits of the C.I.V. in South Africa. He is, we believe, a clerk in the House of Commons. His present book is hardly a novel: it is an episode. That we ought to spy on the mouths of the Elbe and the difficult coast of Germany is clear. That we do so is much more doubtful. When we remember what is admitted as to our deficiencies in this respect, we are fully inclined to think that little or nothing is probably done in this direction. On the other hand, our readers may remember that in reviewing Major-General Tulloch's recent book we pointed out that even many years ago, as appeared from his pages, German spies were surveying in the utmost detail the most unlikely landing-places all round our coast. The charm of this book by Mr. Childers is that it will please readers of every class. To the general public it gives the comfortable glow of satisfaction that comes from a feeling that by the mere process of reading and agreeing with it they are taking a sort of part in Imperial defence, while, on the other hand, the expert on the subject will be pleased by Mr. Childers's very sensible observations in the epilogue. The book is full of technical fishing and yachting terms, but they are skilfully used, so as to convey an alluring air of reality rather than to repel by their uncouthness. As we have mentioned "Linesman," we ought to add, to prevent misconception, that Mr. Childers does not aim at style.

The Booke of Thenscynnementes and Tychynge that the Knyght of the Towre made to his Doughters. By the Chevalier Geoffroy De La Tour Landry. Edited, with Notes and a Glossary, by Gertrude Burford Rawlings. (Newnes.)—Readers in the present day are no longer able to appreciate length in a book. A whole literature is at once closed to them by this unfortunate incapacity, nor is their case much bettered when the masterpieces of bygone times are presented to them in a curtailed form. True, a judicious editor may preserve for them the leading features of the story, the more striking passages, and the information that a book contains, but the result is at best maimed and disfigured. The effect of mediæval books is usually cumulative on their readers, who do not enter at once into the atmosphere of the writer.

The Book of the Knight of the Tower is emphatically one of this sort. Take it in snippets, and it would be easy to justify the censure of the eighteenth-century writers who found in it a collection of indecencies and indelicacies, or to make a collection of pious and uninteresting commonplaces. Taken as a whole, and read with an open and sympathetic imagination, the book grows on us till at the end we begin to know the old knight, his lady, his daughters, and the world of friends and acquaintances among whom they lived.

The men and women of the close of the fourteenth century are perhaps better known to us than those of any other period in mediæval times. The literature of the day was becoming conscious of the surroundings of daily life. Of these closing years in France three books, above all, round off our view of the life of the nation—the "Menagier de Paris," the registers of the Châtelet, and the work before us. The special contribution of this is its revelation of the inner side of the life of the mediæval castle. We can form from it some idea of the amount of freedom of action permitted to the women of the family, and of the licence which they took. We get peeps into the tiring chamber, the pantry, the dining-room, and the chapel of a great house; and from the old knight's account, whether of the faults he speaks of or of the penalties they entailed, we learn the standard of con-

duet which satisfied the best society of the time, which was, to speak roughly, that of an honest, hard-working dock labourer in a Shadwell slum of to-day, tempered with a grace, a benignity, and a refinement which our present economic conditions make impossible in such surroundings.

Written in 1372, the book was twice translated into English in the fifteenth century, and again in 1862 by the late Alexander Vance. The first translation has been published by the Early English Text Society; the second, made by Caxton, was printed by him in 1484. It has never been reprinted in its entirety, though the concluding portion appeared in the Early English Text Society's edition. Mr. Vance's translation was in the nature of a selection, such as that now before us, and was appended to his translation of Jehan de Saintré.

The editor seems to have reproduced her text with great fidelity and skill. Certainly there are one or two misreadings and some corrections of Wright's reprint hardly justifiable, as, for example, p. 196, l. 8, "reteyned" where Wright has "receyued," specially preferable as the editor's gloss for "reteyne" = *remember*, is not applicable. The glossary is well compiled, but one or two words should have been added, such as "delyte" (*delit*), p. 19, and "maryed" (p. 44). The misprint in the chapter heading, "A Man" for *Aman* (p. 104), should have been corrected; and "suerte" (p. 98) is most probably used in the ordinary sense. Perhaps the editor has paid too much attention to what very often are mere peculiarities of the compositor rather than dialectic forms. Thus the identity of *v* and *u* need not have been preserved, nor the use of a small *i* for *I*. In the selection she has made the editor does not altogether please us. Vance was much more judicious. It is difficult to understand why the argument of the Knight of the Tower and his wife was left out, not to speak of some of the earlier chapters, while so many wearisome tirades were retained. Yet the book as a whole is very fairly represented, while those who wish to know more of it may consult the Early English Text Society's publication. The appearance of the book is satisfactory. It is printed on thick paper, the type being one of the American imitations of the Kelmscott Press; the drawings are good of their kind, but are as much later than Caxton as Caxton was than the Knight of the Tower. The device on the side of the cover is out of place and keeping. We hope that the success of the book will be such as to encourage the publishers to go on with the series. They have already earned the gratitude of book-lovers by their most useful edition of Shakespeare.

THE fourth volume of the "Woman's Library," *Some Arts and Crafts* (Chapman & Hall), deals with six subjects, namely, 'Furniture and Decoration,' by Miss May Crommelin and Mrs. R. Barton Shaw; 'Wood Carving,' by Miss Maria E. Reeks; 'The Art of Enamelling,' by Miss Elinor Hallé; 'Spinning and Weaving,' by Miss A. M. Clive Bayley; 'Bookbinding,' by Miss Ethel M. McKenna; and 'Photographic Portraiture as a Profession,' by Miss Alice Hughes. One-third of the book is filled with the first topic, which is treated intelligently and with taste by the authors. The first part of their work is a very fair *précis* of the many books dealing with the history of furniture, and if we fail to find any illuminating or novel ideas in it, we must remember the general intention of the series. Sheraton, by the way, was by no means so fine an artist as Chippendale, a fact which the authors do not seem to appreciate. In the second part the authors give some hints on how to decorate a house, which, so far as we have followed them, are generally sensible.

Yet to paint marble mantel-pieces white and apply decoration "in the form of light moulding" will not commend itself as a policy of perfection to all tastes. Miss Crommelin and Mrs. Shaw are good enough to plan out for the aspiring taste a house in which there shall be an Adam hall, a Queen Anne drawing-room, a Sheraton library, a Jacobean dining-room, a Chippendale bedroom, and a Dutch nursery. As regards bargains, the authors remind the reader that their day is almost over. The dealer's agent is everywhere. Yet it is a pity to damp the ardent, who squeeze so much pleasure out of hunting; and as the twopenny box remains still for the book collector, so there are the rag-shop and the lumber-room for the householder with taste and patience. Some suggestions are made regarding bookbinding and photography which should be serviceable to those who are thinking of taking up those crafts professionally. The volume is well illustrated; but why these pictures of Mr. Yerkes's house in New York? We have not yet to go to America for our furniture, as for our tramways and our fancy cereals.

MESSRS. SMITH, ELDER & Co. publish *German Ambitions as they affect Britain and the United States of America*. This volume has a preface from the pen of Mr. St. Loe Strachey, the editor of the *Spectator*, but is anonymous. The preface and introduction are perhaps more interesting than the principal contents. They are original writing, and contain a clear view of the subject, from a highly British and slightly anti-German standpoint. The text of the letters is built up out of German statements, and the form adopted is not very clear. We should have preferred pure quotation. We are inclined to think that public opinion in both parties in the State agrees with Mr. St. Loe Strachey that "if our Government had understood the real aspirations of Germany in the Caribbean Sea and towards South America, and had also realized the intense anxiety of America in regard to the German world policy, they would never have entered upon an alliance with Germany over our claims against Venezuela."

The letters contain a statement which is somewhat misleading, and is due to a German author, in which we are assured that "Germany has become dependent upon sea-borne trade." This is so in some degree. That is to say, a large portion of the food of the German people now comes across the sea. But from a war point of view it is not true, as there is no such deficiency in the food of Germany as could not easily be supplied by her land frontiers, except in the event of war by Germany against both Russia and France. If we suppose war by Germany against those two Powers, the deficiency would be supplied from Trieste; and the enemies' fleets would not be allowed by the United States to interfere with the American trade to the Adriatic ports.

Santa Teresa, by M. Henri Joly, translated by Emily M. Waller, is the latest instalment of "The Saints," a series issued by Messrs. Duckworth. This volume has little in common with Mrs. Cunningham Graham's elaborate work which appeared some years ago. M. Joly writes mainly with a view to edification, and he minimizes the amount of hostility St. Teresa encountered and the vigour and masterfulness with which she met it. His saint is a decorous, somewhat sentimental figure, bearing an obvious resemblance to the forms of the religious art of M. Bouguereau. The roughness, rudeness, and turbulence of Spain of the sixteenth century are obliterated from the picture, and everything is slightly inanimate. Still, M. Joly writes carefully and soberly, if with too little regard for the spirit of the times in which the saint lived. The translation is praiseworthy, but sometimes we think that Miss Waller has not thoroughly grasped the meaning of the original. There

are few misprints, and the spelling of names is occasionally inconsistent.

The Quest of Happiness. By Newell Dwight Hillis. (New York, the Macmillan Company.)—In the preface to his book Mr. Hillis says:—

"The fundamental premise with which the argument begins, and from which all the converging lines go forward, is, that the supreme end of life is not the mere getting of those good things named lands, gold, offices, or honours, nor the pursuit of those knowledges and accomplishments that are named culture, but rather that happiness means the blessedness that comes through obedience to those laws of God that portray His will and image forth His character."

In other words, the pastor of Plymouth Church, Brooklyn (for such is Mr. Hillis), addresses himself to an audience already presumed to be steadfast in the faith, and those who are troubled by the religious doubts and difficulties of our time will not find anything in this work to touch the source of their perplexities. The discourses inculcate afresh the familiar lessons of Christianity, spiced with a dash of modern American culture. There being no originality in the ground of the treatise, we confine our attention to the embroidery. Mr. Hillis's writing is highly rhetorical, and smacks of the pulpit rather than the study. He has a wide command of the commonplace illustrations dear to the congregational preacher. He knows the "life story" of all the inventors, and poets, and statesmen, and kings, and presidents who have struggled with adverse fortune. He knows about science, he knows about literature, he knows half a hundred other things—all edifying. Does every educated American, we wonder, know as much? And yet, as we read on, we find that the poor Englishman, who is often taunted with learning only Latin and Greek, has still something to say for himself. He knows at least that there is a Homeric question, and he will not speak of Homer, "blind, fed on crusts, and holding heartbreak at bay," leading the company of the poets, or say that, "shut in by blindness and poverty, the great Greek sat in his cell, and described the woes numberless that destroyed the Greeks." Neither will he contend earnestly that Socrates "was a greater scholar than Solomon," or suppose that he was the author of the 'Phædo,' and that when he "perfects his great argument for immortality in a jail at Athens," this is an instance, like the 'Pilgrim's Progress,' of the "books that have been written in jail." Even on less familiar ground, we doubt whether he would talk of "those two princes among good fellows, *Don Quixote* and *Sancho Panza*," or refer to the author of 'The City of Dreadful Night' as *James Thompson*, or allude (after rewriting his book three times, as Mr. Hillis has done) to one "that cometh out of *Eden*, and with dyed garments from *Bozra*." He would avoid such locutions as "view point," "life school," "pleasure monger," "grim" for *grime*, "back of him" for *behind him*, "tire" for *exhaustion*, "cats stalled ox," "make cinders of him," &c. On the other hand, the pastor of Plymouth Church might be reminded of the man of whom it was said (in Greek) that "he knew many things, and knew them all badly." The instances we have quoted occur in the first 100 pages of Mr. Hillis's work.

The Poems of James Hogg have been selected and edited by William Wallace (Isbister & Co.). The volume is attractive and well printed, all of Hogg's best work being included. The editor overdoes his glosses to the Scotch words. The person who does not know that "richt" means "right," and "gloamin'" "twilight," must be under-gifted to an unusual degree. It is an error of taste to print the explanations as if they were part of the poetry, as thus:—

There was a cat, and a guld grey cat, good.

Hogg was certainly a poet, and as certainly a vain, intolerable creature. To talk of his

"alleged rudeness" is absurd. The introduction should have been fuller on this and other points.

We have received three more volumes of the excellent " Fireside Dickens " (Chapman & Hall and Frowde), *A Child's History of England*, *Christmas Books*, and *Barnaby Rudge*.—Among other notable reprints are Mr. Hardy's *Life's Little Ironies* (Macmillan) and Gibbon's *Decline and Fall*, Vol. I., in the wonderfully cheap "World's Classics" (Grant Richards). A delightful parchment binding makes Hazlitt's *Winterslow* and Bunyan's *Pilgrim's Progress*, in this same series, into desirable possessions.

We have on our table *Danish Life in Town and Country*, by J. Bröchner (Newnes),—*Walks in New England*, by C. G. Whiting (Lane),—*Falmouth*, edited by G. W. May (The Health Resorts Association),—*Edna Lyall*, by the Rev. G. A. Payne (J. Heywood),—*A Text-Book of Applied English Grammar*, by E. H. Lewis (Macmillan),—*The New Code*, 1903, by T. E. Heller (Bemrose),—*Scott's Lord of the Isles*, edited by H. B. Cotterill (Macmillan),—*Old-Age Pensions* (Macmillan),—*The Law of the New Thought*, by W. W. Atkinson (The Psychic Research Company),—*The Children's Book of Moral Lessons*, by F. J. Gould (Watts),—*Memory Culture*, by W. W. Atkinson (The Psychic Research Company),—*The Preposterous Yankee*, by M. V. Ponsonby (Limpus, Baker & Co.),—*M.R.C.S.*, by B. Delannoy (Ward & Lock),—*Carmela: a Poetic Drama*, by H. L. Childre-Pemberton (Elkin Mathews),—*By a Northern Sea: Verses and Sonnets*, by W. K. Fleming (Brimley Johnson),—and *Critical Questions: Sermons*, by the Rev. A. F. Kirkpatrick and others (Brown & Langham). Among New Editions we have *The Service of Man*, by C. Morison (Watts),—*Silas Marner* (Dent),—*Christmas Books*, by W. M. Thackeray (Macmillan),—*The Egyptian Wanderers*, by the late Rev. J. M. Neale, D.D. (S.P.C.K.),—*St. Peter in Rome*, by A. S. Barnes (Sonnenschein),—*Josiah Wedgwood*, *Master Potter*, by A. H. Church (Seeley),—and *The Village Church in the Olden Time*, by H. Gill (Nottingham, Saxton).

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THE LITERARY DEPARTMENT AT SOMERSET HOUSE.

Registry of the University, Cambridge, June 1st, 1903.

THE thanks of all those who are engaged in archaeological research are due to your correspondent Archivist for his admirable letter on the shortcomings of the Literary Search Department at Somerset House.

I will not waste your valuable space by recounting my own experiences there in detail. I will only say that I can vouch for the accuracy of every word he has written. My own researches on behalf of the University, I may say, and not for my own private and personal gratification, have been frequently impeded, and are now at a standstill on account of the difficulties set in my way by the vexatious regulations at present in force.

I will gladly combine with others and expend, if need be, both time and money in attempting to remove what I regard as a national scandal.

JOHN WILLIS CLARK, Registry.

FYNES MORYSON'S 'ITINERARY.'

7, Mansfield Street, Portland Place, June 1st, 1903.

BEING much interested in early European travel, I looked forward with pleasure to the issue of Mr. C. Hughes's edition of the fourth part of Fynes Moryson's 'Itinerary'; but on turning over the pages I was greatly disappointed to find not the entire work, but a selection made according to Mr. Hughes's taste from the MS. lent to him by Corpus Christi College, Oxford. Many chapters have been suppressed entirely, and others have been heavily docked, various pleas—such as "not being very interesting," "these chapters are laborious compilations and enlivened with very few personal touches," "his work here is what critics sometimes call conscientious"—being advanced to justify these excisions; but in a work which will presumably serve the investigator of the future they certainly ought not to have been made. Surely Mr. Hughes must know that a "laborious compilation" is quite as likely—or even more likely—to contain morsels out of which history may be built up than are the most lively personal touches. Moreover, the selector, necessarily ignorant of the public for whom he works, will as likely as not cut away the very passages on which the bookworm would browse most gratefully. It is nothing to the point to plead that elsewhere Moryson wrote fully on some of the subjects left out—notably on Ireland—for the folio of 1617, where these passages may be found, is scarce and costly, and one buys books in the hope of avoiding the public library. I have heard a rumour that Mr. Hughes is going to bring out a fresh edition of the folio. If he should, I hope he will print his *relicta* of the fourth part in an appendix, so that Moryson may at last stand before the world complete. And let him not forget to show his readers about a little more clearly. In his last volume there is no index; there is a table of contents, but it has no reference to the pages; and on no page is there any sign to tell the reader in what book or in what chapter he is looking. How thankfully would he welcome guides of this sort in exchange for the inexplicable legend "Shakespeare's Europe" which straggles over every headline!

I hope Mr. Hughes will pardon this grumble. He deserves the gratitude of all for having added a real possession to our literature, and he must not think, because I feel he might have done better and venture to say so, that I am behind any one in my appreciation of his labour and enterprise.

W. G. WATERS.

THE ORIGINS OF THE BALLAD.

May 30th, 1903.

MAY I be permitted to point out that Dr. Garnett, in the first volume of Mr. Heinemann's 'Pictorial History of English Literature,' has ascribed to me a share of an opinion regarding the origins of the ballad which I must respectfully disclaim? He says (p. 298): "It is the chief error of Mr. Courthope and Mr. Gregory Smith to suppose that the minstrel originated the matter of the lay." This is surely not Mr. Courthope's view. For myself, I feel that if Dr. Garnett had written the flat contrary I should not have been tempted to this intrusion; for the basis of the "theory," in its most general terms, is that the ballad as we know it is the literary descendant of the romance; that the "matter of the lay" was ready to hand, and was in many cases obtained from the "episodes" of the older stuff; and that in these *disjecta membra* the ballad-writers, down to the veriest Deloneys, found their subjects. Mr. Lang stated the issue clearly in his article in the first volume of 'Chambers's Cyclopædia of English Literature,' where he quoted my opinion "that we must consider the ballad as part of the literary debris of the Middle Ages." I do not suppose that any one hopes to settle the matter by argument, or that any one holds that his

own view is better than his neighbour's at every point; but there should be no difficulty in recording the prejudices of each guest at the Ballad Symposium. G. GREGORY SMITH.

THE CRAWLING OF YOUNG CHILDREN.

THE reviewer of 'Unknown Mexico,' *Athenæum*, May 30th, says: "Mr. Lumholtz calls attention to the fact that young Huichol children when going on all fours do not put their knees to the ground, as white babies do." It may be well to point out that some white babies seem unable to creep. A few months ago I saw one who shuffled forward in a manner suggestive of a seal, using his hands and the inner sides of his feet and ankles as means of progression. He did not bend the legs at all, so far as I could observe. Many English babies do not crawl, but hitch themselves along in a sitting position by a movement of the thighs.

M. P.

ALGONKIN FOLK-LORE.

Columbia University, N.Y., May 18th, 1903.

IN your recent review (May 9th) of Mr. Leland's and my book 'Kulóskap the Master' your critic has remarked that our Amerindian matter, as made into an epic by Mr. Leland after the style of Lönnrot's Finnish 'Kalevala,' has practically ceased to be original material. I will not deny that my late coadjutor infused a very noticeable European style into his rhythmical structure of many of the Passamaquoddy myths. Mr. Leland, unfortunately for his material in his earlier work 'The Algonquin Legends of New England,' weakened his own authority as an Americanist by the introduction of his untenable views regarding the old Norse origin of the north-eastern Indian mythology. Although he has suppressed this idea in our present work, he did not succeed in keeping the Norse lilt out of many of the Kulóskap poems. I know, however, that he did not change the statements contained in our original Indian documents. "The poor Indian of untutored mind" may not speak of "saving the damsels from a fate too dread to tell," but my Abenaki authority for this poem actually did say "they wanted to save 'em from somethin' too horrid to talk about." This sentence occurred in my Indian's explanation to me of a very difficult Abenaki phrase. After all, what is there in the manner of speaking if the underlying idea be there?

Although fault be found with Mr. Leland's attempt to reduce our Algenkiniana to a rough rhythmical English form, it is still a fact that these north-eastern Indians practically cantillate all their tales. What we have tried to do, therefore, was to reproduce these legends and the manner of their narration as attractively as possible in English. Had we given every story in a literal prose translation as your reviewer suggests, a great deal, not only of the charm, but also of the character of the originals would, in my opinion, have been lost. Literal translations with philological analyses should be reserved for technical scientific publications.

As to the subject-matter of many of the legends, I fully agree with Mr. Andrew Lang that strong European influences have been at work in these semi-civilized communities. I see plain traces of Irish, French, and a few Anglo-American strains in many of the Passamaquoddy narratives. On the other hand, what is truly native seems to me to stand forth with unmistakable distinctness in some of the Kulóskap tales, in all the witchcraft stories, and particularly in the lyrics, which have a charm all their own. J. DYNELEY PRINCE.

SALE.

IN Messrs. Hodgson's sale (concluded last week) the following prices were realized: Engravings from the books of Sir Thomas Lawrence,

59l. Manning and Bray's Surrey, 3 vols., 14l. Lamb's John Woodvil, presentation copy, 16l. 10s. Coleridge's Remorse and Zapolya, with MS. notes, 21l. Tennyson's Poems, 2 vols., 1842, 26l. First Fruits of Australian Poetry, by Barron Field, 8l. Bacon's Essays, 1625, 10l. 15s. An Elizabethan manuscript, The Art of Queen Elizabeth Allegorized, 25l.

Literary Gossip.

MESSRS. SMITH, ELDER & Co. will publish immediately a work by Mr. F. B. Bradley-Birt, I.C.S., under the title of 'Chota Nagpore, a little-known Province of the Empire.' A "non-regulation" province, lying in the hill country to the south-west of Bengal, the district contains representatives both of primitive races and of late invaders, speaking thirty different dialects, and offering to the student abundant store of interest, historical, legendary, and ethnological. The volume contains forty pages of illustrations, and includes an introduction by the Earl of Northbrook, sometime Viceroy of India.

MR. FISHER UNWIN will issue before long a volume by Miss B. Pullen-Burry, entitled 'Jamaica as it is.' The book gives an account of the difficulties which hamper the island's development, of the problems in connexion with the black population and the labour question which confront the authorities, and of the island itself as a pleasant health-giving resort in winter for those who must needs go abroad. It will be illustrated from photographs.

MR. GEORGE A. MORTON, formerly manager of Messrs. Blackwood & Sons, 45, George Street, Edinburgh, has joined the ranks of the Edinburgh publishers, at the address of 42, George Street.

MESSRS. MACLEHOSE & SONS will publish immediately 'The Festival of Spring, from the Divan of Jelâleddin, rendered in English Gazels after Rückert's Versions, with an Introduction,' by Prof. Hastie, of the University of Glasgow.

THE curators of Edinburgh University have appointed Mr. Alexander Darroch to the Chair of Education rendered vacant by the retirement of Prof. Laurie. Prof. Darroch was trained in the Normal College, Glasgow, and had a brilliant career at Edinburgh University, where he was medalist in the class of Theory and History of Education, and medalist and first prizeman in the class of Moral Philosophy. He graduated with first-class honours in Philosophy in 1898. In 1896 he secured the Rhind Philosophical Scholarship, and in 1899 the George Heriot Research Committee awarded him one of their Fellowships for a thesis on the 'Relation of Economics to Ethics and Politics,' which is to be published. Latterly he had lectured on education in the University College of North Wales and in the Church of Scotland Training College. He has also acted as private assistant to Prof. Laurie.

MESSRS. A. & F. DENNY send us their Annual List of Sixpenny Books, which is well worth perusal. Last year it contained 500 titles; it has now risen to nearly 750. It is gratifying to think that a public has been found for solid and thoughtful literature at this price as well as fiction. The

range of books in "General Literature" might be considerably strengthened by the inclusion of more English classics, as, although many of these may be had cheaply in other forms, the sixpenny edition appeals to and is bought by a special public, who cannot afford to pay more than 4½d. a volume for their books. They can hardly expect to pay less. We may call special attention to the books in science and anthropology now made available by the excellent enterprise of Messrs. Watts & Co.

MESSRS. F. V. WHITE & Co. are just about to publish a new novel by Mr. George Manville Fenn, entitled 'It Came to Pass.'

WE regret to hear that Prof. George Adam Smith is seriously ill of typhoid fever at Cleveland, Ohio. He left Glasgow in April to fulfil certain lecturing engagements in the United States.

MR. FISHER UNWIN will publish immediately, in two volumes, uniform with the "Jubilee Edition" of Mr. John Morley's 'Life,' a new edition (the fourth) of 'The Political Writings of Cobden.' This may be considered as the definitive edition.

A MONUMENT to Pierre Leroux, the distinguished French economist, has just been erected at Boussac. Leroux was born in Paris in 1797, and was educated at the Lycée Charlemagne and at the École Polytechnique. He was successively a mason, a compositor, and then a "prote," and actually invented a composing machine which was termed a "pianotype." In 1824 he founded *Le Globe*, having had as colleagues Cousin, Guizot, Jouffroy, and De Broglie. He dedicated to Béranger his work entitled 'De l'Humanité, de son Principe et son Avenir.' His claims on the memory of the inhabitants of Boussac are many, for it was here that he founded the *Revue Sociale*, and it was here, also, that he wrote 'De l'Égalité' and 'Malthus et les Économistes.' With George Sand he started, in 1841, the *Revue Indépendante*, and in 1849 he became a member of the legislative assembly, but at the Coup d'État he was obliged to leave France, finding a refuge first in England and then in Jersey. He returned to France in 1860, and died in Paris on April 12th, 1871. The monument just erected is the work of M. J. Dumilâtre.

DR. JULIUS LOHMEYER, whose death in his sixty-eighth year is announced from Berlin, was a poet of some distinction, and a popular writer for the young. His poems were published under the title 'Gedichte eines Optimisten.'

THE only startling fact revealed by the general volume of the Census, entitled 'Summary Tables' (2s. 6d.), is that the number of Germans in this country has decreased in the ten years.

OTHER recent Parliamentary Papers are Statement of Schemes for the Formation of Education Authorities approved in April (2d.); Report of the Committee of Council on Education in Scotland, 1902-3 (2½d.); Edinburgh Museum of Science and Art, Report for 1902 (1½d.); Amendment of Section 113 of the Statutes of the University of London (½d.); and Correspondence respecting the Constitutional Relations of the Australian Commonwealth and States in regard to External Affairs (3d.).

SCIENCE

On the "Polar Star" in the Arctic Sea. By H.R.H. Luigi Amedeo of Savoy (Duke of the Abruzzi). Translated by William Le Queux. 2 vols. (Hutchinson & Co.)

MILTON, in his 'History of Moscovia,' observes of the early enterprises in search of a North-East Passage that they "might have seemed almost heroic if any higher end than excessive love of gain and traffic had animated the design." If the poet could have witnessed the long series of expeditions which in the past century explored the secrets of the Far North with no aim beyond the rescue of human life or the advancement of science he could hardly have refused the palm of heroism to those who risked so much for no material gain. In the introduction to these volumes the author meets the utilitarian objection to Arctic research with the simple remark that the moral advantage to the explorers themselves is enough to compensate for the sacrifices demanded of them. It is an argument which has been often used by the advocates of English expeditions; and all Englishmen who realize the immense obstacles to be surmounted must feel a thrill of pride at the success which has just rewarded our countrymen in the Antarctic. The pioneers in Polar discovery have naturally been those nations whose boundaries or possessions extend within the Arctic circle; and thus for many years the leading explorers were supplied by Russia, Norway, Sweden, England, and the United States. But thirty years ago the Austrians, under Payer, discovered the Franz Josef Archipelago; and in 1900 an Italian expedition, under the direction of a royal duke, succeeded in penetrating in the same quarter about twenty-two miles further north than Nansen in 1895.

These splendid volumes are a fitting memorial of this remarkable achievement; and the publishers may be congratulated on the production of a work which in artistic finish surpasses all previous records of Polar exploration. The scientific observations form no part of it, for these have been published separately in Italy. There are five excellent maps; that of the archipelago, however, would be improved by the addition of a mileage scale. The illustrations could hardly be better executed. They represent most vividly the rugged, inhospitable shores of Arctic lands; and the only possible criticism is that they are unevenly distributed, three-fourths of them appearing in the first volume. That volume contains the story of the expedition as told by its leader. It is lucidly and sensibly written, in a vein of quiet enthusiasm for the enterprise in hand; but of the humour which lends a spice to books of travel there is scarcely a trace.

The Duke of the Abruzzi had already won distinction by his successful ascent of Mount St. Elias in Alaska; but he had had no experience of the Arctic pack, and he therefore wisely took among his crew of twenty an ice-master, Capt. Evensen, who had made important discoveries in the Antarctic, and eight other Norwegians. The ship chosen was an old whaler, which, as the *Jason*, had in 1888 conveyed Nansen's party to the edge of the East Greenland

pack; and five years later, under the command of Larsen, had discovered King Oscar Land in $68^{\circ} 10' S$. She was now rechristened the *Stella Polare*, and, curiously enough, she was to be the means of finally disproving the existence of another King Oscar Land in $82^{\circ} N$., which Payer fancied he saw in 1874 from his most northern point, Cape Fligely.

The Duke's expedition was, in the strict sense, an attempt to reach the Pole, for the archipelago had been thoroughly explored by his predecessors. Everything was made subordinate to that object, and the measure of success achieved was mainly due to the extreme care taken with the sledging equipment. In this matter the Duke had the great advantage of Dr. Nansen's assistance and advice, and perhaps no better equipped expedition has ever left the shores of Europe. Whereas Nansen went north from the *Fram* with only twenty-eight dogs, the Italians started from their ship with one hundred and four; and their advantage in this respect will appear when it is remembered that, though Nansen's starting-point was 200 miles nearer to the Pole, he had to forsake his base, and on his return had to travel a long distance to the south and west before he could hope for relief. The Duke's plan was to find winter quarters for his ship at the most northerly point possible in the archipelago, and thence to make his dash for the Pole with a party divided into three detachments, of which the first was to return at the eighty-fifth parallel after carrying food for the whole party and for itself on its retreat; the second was to discharge the same service up to the eighty-eighth parallel; while the third was to push on to the Pole itself. The sledging season in spring, between the return of the sun and the break up of the Polar pack, lasts about one hundred days, and the calculations of the rate of progress necessary for success were based upon the experience of previous explorers. But in "the best-laid schemes of mice and men" there must be elements of uncertainty. In the present case these were mainly three: whether the ship could reach the northern shores of the archipelago through sounds usually blocked with ice; whether the character of the ocean pack would admit of rapid progress by the sledges; and whether the known south-westerly drift, which carried the *Fram* into the Spitzbergen Sea, would make it impossible to reach a high latitude.

These difficulties were encountered with the most determined courage. The first was successfully overcome by the skill of Capt. Evensen in the exceptional season of 1899, which the Duke ungratefully describes as "an unfavourable year"; and the *Polar Star*, after reaching $82^{\circ} 4' N$., took up her winter quarters in Teplitz Bay on Prince Rudolf Land, the most northerly of the islands. Unfortunately this bay was too much open to the west, and being "nipped" early in September, the ship sprang a leak, heeled over, and had to be temporarily abandoned. She was, however, firmly secured by cables to the shore; the leak was stopped, and she eventually carried the expedition safely home in 1900. The winter was passed comfortably in a triple canvas tent, which was soon rendered secure

against storms by the masses of snow that were piled against it. The health of the party was generally excellent; but in December the Duke lost his way in the bay while practising sledging with the dogs, and the exposure caused a frost-bite, which necessitated the partial amputation of two fingers, and consequently his resignation of the command of the sledge party to Capt. Cagni. The latter set out for the north in February with nine men and twelve sledges; but the extreme cold obliged them to return after three days, and to defer the final start till March 11th.

Capt. Cagni's account of his advance towards the Pole, which occupies nearly the whole of the second volume, is for the most part in journal form. It is written in a plain, manly style, and shows that he possesses not only dauntless perseverance, but also the power of inspiring his men with his own enthusiasm. At first, in spite of the indefatigable efforts of the Alpine guides, the rate of progress was most disappointing, for the ice was heavy and the pressure-ridges were numerous. The dogs had to be broken in to their work, and a few proved either weak or hopelessly intractable:—

"The troublesome dog, which deserted for a couple of days at the beginning of the week, ran away again to-day, but was caught this evening; it is a fine animal, strong and robust, and it would be a pity to kill it. The doctor undertakes to tame it; in the meantime he secures it with two chains, and, moreover, passes a steel wire rope through its collar. After dinner he finds that it is again trying to escape, and begins its education by beating it mercilessly with the remains of an under-runner. Fully convinced that he has given the animal a wholesome lesson that it will never forget, our doctor returns to his tent and enters the sleeping-bag. During the night the dog breaks the two chains, gnaws the steel-wire rope.....and by working with its teeth in an incredible way it frees itself, after doing an amount of damage which it costs us nearly an hour to repair. As if that were not enough, and as though to revenge itself on its tamer, it makes a hole in the tent of the second detachment, and steals the butter which was to serve for breakfast next morning.....On the following evening the unfortunate animal expiated its misdeeds with its life."

After a fortnight's struggle, during which the progress was estimated at ninety miles, the latitude reached was $82^{\circ} 32'$, or only forty-five miles from the ship; and Cagni can only account for the discrepancy by the southerly drift of the ice. At this point, on March 23rd, the first detachment was sent back, consisting of Lieut. Querini and two men, who had provisions for ten days. This detachment was never heard of again, although the Duke sent a search party to the nearest islands, and indulged a hope to the last that they might have drifted south to within reach of the depot at Cape Flora. The Duke declines to make conjectures as to their fate, but believes it was due to some accidental cause. It is to be feared that a mistake was made in not providing the party with a kayak; for even in the severest cold channels are constantly opening in the ice, and the next detachment, under Dr. Cavalli, which turned back on March 31st, besides experiencing much bad weather, could only, when under the land, communicate with their comrades by sending a kayaker for a boat.

After separating from his last supports, Cagni pushed on to the north with three companions and forty-nine dogs:—

"We are alone on the immense plain, the northern boundary of which meets the sky. Before us are two straight furrows, which draw nearer and nearer to each other in the distance; these are the tracks of our first sledge. Behind us, the departure of our friends has severed the last link which united us to the world, and it seems to me only a few minutes since I have been definitely cut off from my country. Along those two furrows, which seem to have no end, our thoughts run, filled with fresh hopes and desirous of glory."

These hopes were soon sadly dashed, for in the next few days they met with fierce storms, which confined them almost wholly to the tent. From April 10th, however, after passing the eighty-fourth degree, the weather improved, and the ice became so much better as to admit of rapid marches. Encouraged by his success, Cagni prolonged the advance for a week beyond the appointed day; and on April 24th they had reached 86° 34' N. lat. and 65° 19' E. long., where a network of channels and difficult ice seemed to bar all further progress:—

"The dogs are much tired, and we, too, feel the effects of yesterday's strain. I therefore conclude that it is more prudent to definitively stop here, and both the guides are of the same opinion.....The air is very clear; between the north-east and the north-west there stand out distinctly—some sharply pointed, others rounded, dark or blue and white, often with strange shapes—the innumerable pinnacles of the great blocks of ice raised up by the pressure. Further away again on the bright horizon, in a chain from east to west, is a great azure wall, which from afar seems insurmountable. It is our 'Terre ultima Thule'!"

The first fortnight of the retreat went merrily enough. Great expanses of level ice were met with, "smooth plains like a calm sea"; but on May 9th, when near the eighty-third degree, Cagni discovered that they had drifted eight degrees of longitude to the west of Teplitz Bay, and from this point their worst troubles began. The course was shaped more to the east; but the number of channels constantly increased, and in one of them a sledge was almost lost. The daily ration had to be reduced just when they needed their utmost strength. On May 22nd, the day of their expected return, the journal says:—

"We struggle for two hours in the midst of very difficult *séracs*, the worst, perhaps, which we have yet encountered. Between them there is very deep and soft snow, which exhausts the men and the dogs; by dint of unheard-of efforts, the sledges advance with difficulty by stages of fifty and sixty feet. We sometimes sink up to the waist at every step for a distance of six or ten feet; then the snow supports us for some feet further, and then we sink into it again for the whole length of the legs or up to the arm-pits; and we pull ourselves up on our arms or our knees only to fall again."

A bear or a seal would at this time have been a godsend; but in order to secure the latter a harpoon was necessary, and this appears to have been forgotten:—

"We often see seals, but always when in the water, when even if we did kill them we could not arrive in time to seize them, for as soon as they are hit they go to the bottom. It must not be thought that we could make use of the kayaks; they are so torn that it would take a week to mend them before putting them

in the water, and as at present situated we cannot allow ourselves the time to do it."

At length, on June 9th, when they had begun to feed on the remaining dogs, land was sighted about forty miles south-west of the ship; but exactly a fortnight was to pass, amid many hairbreadth escapes, before they were destined to arrive:—

"The ice-floes break up, and we remain isolated upon a thin floe of recent formation, not more than twenty-five or thirty feet in length and breadth.....We take out the sails of the kayaks and attach them to a bamboo tent-pole; the oars serve as masts, and with this improvised sail we have done in the twinkling of an eye all that is in our power to do to struggle against the danger which threatens us.Our strange system of navigation had lasted for about two hours, when we saw.....the ice-pack come down upon us with great speed. As soon as the large floe is near, we jump upon it, dragging after us the dogs and sledges, and at the same moment the feeble support which had carried us until then falls into fragments, crushed between the ice-pack and the surrounding floes."

The party rejoined their comrades on June 23rd after an absence of 104 days—more than a month after the appointed time. The mileage covered was, as the Duke says, greater than that made in any previous sledge journey at a distance from land; but for length of time and as a feat of daring it cannot, of course, compare with Nansen's famous journey from the north.

In the first volume the Duke devotes an interesting chapter to the question, considered in the light of Cagni's experiences, whether it is possible to reach the Pole. He answers it in the negative, if the attempt be made from Franz Josef Land; but he thinks that by reverting to the old route by Smith Sound an expedition would have a good chance of success on the Greenland side. The reasons given are—first, that provision depôts could be placed on land in a more northern latitude; and secondly, that there would be less risk of the explorers being carried out of their course on their return by the ice-drift, because the coasts of Greenland and Grant Land present a more extended front to the Polar pack. He assumes that the belt of difficult ice always found in the vicinity of land would be "the same in both places," and that it is everywhere about 120 miles in breadth. Yet, curiously enough, on an earlier page the Duke admits that he was deterred from adopting the Smith Sound route partly by the stupendous size of the pressure-ridges met with by Markham in 1876; and he was doubtless attracted to Franz Josef Land by the advice and experience of Nansen, who considered that the ice conditions on that meridian were favourable to success. Indeed, the assumptions just mentioned are of more than doubtful validity. Markham, in 1876, with nearly twice as many men as the Italians, could only make fifty-four miles of advance north in thirty-nine days; and his ice-chart shows plainly what fearful obstacles were encountered. He speaks of pressure-ridges 40 ft. high as common; while Cagni, in estimating at that height one in 84° 30'—160 miles from land—speaks of it as the largest that he had seen. If, then, the principle be established that these serious obstacles to sledging are more formidable near the land, it is evident

that the frontage of Greenland and Grant Land, extending with but one narrow outlet from 20° to 90° West longitude—while sufficient, as the Duke says, to stop the southerly drift of the ice—will also cause pressures infinitely worse than those met with near the small triangle of the Franz Josef Islands. It is noteworthy that Peary has now proved Greenland not to extend beyond the eighty-fourth degree, and that the highest latitude he could attain in this region was 84° 17'. It would therefore seem that, unless land be discovered—which has long been believed to exist—north or north-west of the Parry Islands, extending at least to the eighty-fifth degree, the best way of reaching the Pole would be to commit a ship like the Fram to the Polar drift somewhere near the meridian of Behring Straits. Could not wireless telegraphy be utilized to enable the sledge parties from such an expedition to ascertain the position of their drifting ship?

A word should be added in praise of Mr. Le Queux's translation. It is smooth and faithful, and misprints are rare. But in the latitudes observed on the march to the Pole there are two which may bewilder the reader. On p. 434 83° 10' should be read for 84° 10', and on p. 459 84° 20' for 80° 20'.

A Treatise on the Theory of Solutions. By W. C. D. Whetham, F.R.S. (Cambridge, University Press.)—It would be impossible to write a text-book which would meet with universal approval on a subject which is undergoing such a rapid development, and which is the occasion of such keen and sometimes almost bitter controversy, as the theory of solutions. Some readers of Mr. Whetham's book will object that it is merely an able defence of the dissociation theory, for though a perfectly impartial account is given of the rival theories, and a frank acknowledgment is made of the difficulties found in the complete acceptance of the former, yet there can be no doubt of the convictions of the author as to their relative merits. Others would prefer to find less thermodynamics and more molecular theory, for the strict deductive and analytical proofs, which are in such high favour at the present time, are apt to be more acceptable to the purist in logic than to many students, to whom they seem a sort of conjuring trick, and who are sure to be entangled in the snares of imperfect reversibility when they try to apply them to fresh problems. Nearly all researches which have materially advanced the progress of physics have been made with the object of confirming or disproving some suggested theory, and it is only by the use of the inductive method that the future is likely to add to our knowledge of the experimental sciences. But if we grant the point of view taken by the author, his success in his task is beyond dispute. The choice and arrangement of the matter included are alike excellent, and we are glad to see appended full references to the original papers. Starting with a concise but clear exposition of thermodynamical principles and the phase rule, the reader is introduced to the study of solutions in general by means of Gibbs's chemical potential; chapters on 'Solubility,' 'Vapour Pressure,' and 'Osmotic Pressure' prepare us for the discussion of the 'Theory of Solution,' which is followed by some account of 'Electrolysis and Electrolytes'; in the last chapters, dealing with 'Contact Electricity and Solutions of Colloids,' may be found some of the most novel and interesting portions of the work. A word of praise must be given to the excellent style of the author, which produces none of that sense of monotony prevalent

in English text-books. Whatever its imperfections, Mr. Whetham's book is probably the most complete and satisfactory treatise on the subject in any language, and as such is sure to enjoy a wide popularity.

The Thermodynamics of Heat Engines. By Sidney A. Reeve, Professor at the Worcester Polytechnic Institute. (New York, the Macmillan Company.)—There is, perhaps, no subject so difficult of comprehension to the beginner as the fundamental ideas of thermodynamics. This work is an attempt—not wholly successful—to render the task easier and more attractive to the engineering student. Prof. Reeve opens with a discussion of the physical principles of his subject, in the course of which he almost convinces the reader that it is not only his wife, mentioned in the dedication, "who doesn't know entropy from carbonic acid." Here are a few odd remarks. On p. 4 energy is defined as "the ability to overcome resistance." Now if this defines anything (which may be doubted) it defines force, for it implies that the quantity defined is measured by the resistance overcome; but, further, how is the definition to be applied to the form of energy under consideration? "Resistance" there may be to variation of mechanical or electrical energy, but what "resistance" is there to change of heat-energy? The author has discovered a third "conservation" law: "The total intensity or potential of the universe ever remains constant in quantity" (p. 25), where "intensity" means the "factor of intensity" in the expression for the energy—such as potential or temperature. It would be interesting to learn how to add a "quantity of velocity" to a "quantity of voltage," and of what nature the sum would be. While considering the physical nature of entropy, Prof. Reeve has discovered that it is a function of "a variable portion of the mass of each atom" (p. 41)! It may also be noted that the author is among the first to attribute an atomic structure to the æther (p. 12). The remainder of the volume deals with the application of thermodynamics to the commoner forms of heat engines. Prof. Reeve is much happier in dealing with subjects of which his knowledge seems more extensive, but even here we must confess to finding considerable obscurities of diction. In view of the necessity of a clear understanding of the physical basis of this important subject, we are unable to recommend this work to students previously unacquainted with thermodynamics.

ANTHROPOLOGICAL NOTES.

M. SÉNÉCHAL DE LA GRANGE has presented to the Society of Anthropology of Paris, through Dr. Chervin, four skulls from Bolivia, and one reputed to be that of Atahualpa, the last Inca of Peru.

M. Edouard Piette has described, and the Abbé Breuil has sketched, for the same Society curious engravings on the two sides of a fragment of bone from Mas d'Azil, one side representing an animal of simian type, but standing upright, the other a rudely drawn figure of a man with other animals; and some statuettes from Mentone, representing individuals with negroid features and marked steatopygy. The recent discovery of two skeletons with negroid characters in the Mentone caves adds interest to these objects, but some doubts were expressed by M. A. de Mortillet as to their authenticity.

Dr. Chervin has presented to that Society a small silver amulet obtained by him in Barcelona, intended to promote the happy delivery of a pregnant woman and secure her a good lactation. By comparison with ex-votos and other objects found in Athens and elsewhere, he interpreted the symbolism to represent the vivifying rays of the sun, as shown on the Gaulish statuettes of the Dæe Matres.

The annual Broca conference was delivered by M. R. Anthony on the subject of the evolution of the human foot. He argued that it presents characters indicating a derivation from an arboreal type, especially shown in the feet of new-born infants and of men of the inferior races. He has investigated the angle of separation of the head of the astragalus, which is in the chimpanzee 35 deg., the gorilla 30, the new-born European 29, the negro 24, and the European from 17 to 18. A like relation appears in the lower extremity of the tibia. M. Anthony holds that the foot has attained in the European race, especially in women, its highest perfection for the work which it has to do.

M. Eugène Chambroux has discovered at Mézy-Moulins a prehistoric polisher containing twenty-one channels, of which fourteen are deep. Other important communications to the Paris Society are those of M. P. Godin on the growth of various parts of the body, of MM. Clozel and Villamur on the indigenous customs of the Ivory Coast, of MM. Anthony and Huguet on the races of the French Soudan, and of M. J. de Morgan on the Stone Age in Asia Minor.

M. Émile Rivière read before the Academy of Sciences on January 19th a paper on the engraved and painted walls of the cave of La Mouthe, in the Dordogne, forming real decorative panels. He distinguished the various compartments of the cavern by the name of the principal object represented in each, and drew special attention to three panels, on each of which a number of animals are represented. To his communication a note by M. Henri Moissan on the colouring matter used in the figures is appended. The black spots drawn on the figure of a ruminant animal in the cave are produced by oxide of manganese, a similar colouring matter to that used in the cave of Font de Gaume, described by Messrs. Capitan and Breuil.

The friends and admirers of the late Gabriel de Mortillet have subscribed 160l. towards a monument to his memory, consisting of a portrait bust on a pedestal, with a seated figure at the side. Further subscriptions are desired towards the setting up and inauguration of the work, and may be sent to M. Louis Giroux, treasurer, 22, Rue St. Blaise, Paris.

The *Journal of the Anthropological Institute* for 1902 has been completed by the issue of part ii., and with the twelve issues of *Man* for the year constitutes a larger body of anthropological literature of the best kind than the Institute has ever before presented to its Fellows in a single year. The *Journal* extends to 500 pages and forty-six plates, while *Man* contains 132 separate articles and twelve plates, besides, in both cases, many illustrations in the text. All reflect very great credit on Mr. J. L. Myres, the learned editor.

In an account of a Banjan (Banyan) funeral in the *Deutsch-Ost-Afrikanische Zeitung* it is stated that, although the Banyans ordinarily burn their dead, they always bury children under five years of age. The reason given to the inquirer was that "children at that age do not as yet know a God." The Banyans may possibly believe this to be the ground of the difference observed by them in the burial of adults and of children; but there are other explanations. The custom of treating the corpse of a child otherwise than that of an adult has prevailed in many places and times, and amongst different peoples. The distinction was certainly known amongst the Romans, and references to it occur in Juvenal and Pliny. Fulgentius relates that children under forty days of age were buried under the cellars of their parents' houses. The Indian laws of Manu do not permit the burning of children under two years of age. Examples of the primitive differentiation in the burial of children may be found in an essay by J. E. King in the *Classical Review* for last February.

In seventy houses of an old village in Cumberland Valley, Tennessee, corpses of children were found, while the adults of the same village had their own burial-place. A writer in the scientific supplement of the Munich *Allgemeine Zeitung*, who signs himself simply "M.," contends that there can be no doubt of the original intention of this custom. It was "to secure the rebirth [reincarnation] of the child." Amongst the Hurons little children were buried with much ceremony in the middle of the public ways, so that some woman passing over the spot might receive the soul of the dead child. The same custom has been observed in Western Africa and Central Australia. It is the rule with the Julis on the island of Ceos that none except female relations of the dead may enter the room in which a corpse is lying. Where the children were buried within the house, as among races with strong tribal and family instinct, it was to secure that the child's soul, at the reincarnation, should still belong to the same family. In the Delta of the Nile, as soon as a child is born, articles belonging to his ancestors are exhibited to him; the child's soul represents the soul of that particular deceased relative whose property has the greatest fascination for him; his soul recognizes it as his own.

SOCIETIES.

LINNEAN.—May 25.—*Annual Meeting.*—Prof. S. H. Vines, President, in the chair.—Dr. Felix Eugen Fritsch and Mr. F. G. Hill were admitted Fellows.—The Rev. T. R. R. Stebbing, on behalf of the auditors, presented the accounts of the past financial year, ending on April 30th.—Mr. H. Groves hoped that Dr. Prior's legacy of 100l. would be applied to the permanent benefit of the Society, and asked for information as to an apparent increase in the salaries.—The General Secretary pointed out that legacies were usually employed to purchase books for the library, each volume bearing a ticket showing its origin; he also stated that the apparent increase was due to a gift of 50l. to Mr. Harting on his removal from the residential rooms belonging to the Society.—The Secretaries' report of deaths, withdrawals, and elections was read; also that of the Librarian as to the volumes added to the library since the last anniversary.—The Rev. R. A. Bullen, Mr. C. Baron Clarke, Prof. J. B. Farmer, Dr. W. G. Ridewood, and Mr. A. C. Seward were elected to the Council in the place of Mr. W. Carruthers, Mr. H. Druce, Mr. W. B. Hemsley, the Rev. T. R. R. Stebbing, and Mr. A. G. Tansley.—The following were elected officers for the ensuing year: *President*, Prof. S. H. Vines; *Treasurer*, Mr. F. Crisp; *Secretaries*, Prof. Howes and Dr. D. H. Scott.—The President then delivered his annual address, and, in presenting the Linnean Medal to Dr. M. C. Cooke, specified the services which had moved the Council to make this award.—The General Secretary laid the obituary notices of the past year before the meeting.

ZOOLOGICAL.—May 26.—Mr. G. A. Boulenger, V.P., in the chair.—The Chairman read a paper on the collections of batrachians and reptiles made at Chapadã, Matto Grosso, during the Percy Sladen Expedition to Central Brazil, and presented by Mrs. Sladen to the British Museum. Nine species of batrachians and ten of reptiles, of which specimens were contained in the collections, were enumerated, and one of the latter was described as new to science under the name of *Norops sladeni*.—A second paper on the collections made at Matto Grosso by the expedition was contributed by Mr. E. A. Smith. It contained an account of the shells of the family Bulimulidae, which were referable to three species.—A communication from Mr. F. F. Laidlaw dealt with the collection of Acotylean Polyelads made by Mr. Cyril Crossland in Zanzibar in 1901-2. Specimens of nine species were contained in the collection, eight of which proved to be new. Of these, four could be relegated to genera already known; but it was found necessary to create new generic names for the other four, viz. *Disparoplanea*, *Phylloplanea*, *Haploplanea*, and *Ommatoplanea*.—Mr. W. Bateson read a paper on the present state of knowledge as to the inheritance of colour in fancy rats and mice, in which he gave an account of the work already published relating to the subject, especially that of Cuénot, Crampe, Von Guaita, and Darbishire. A body of observations made by Mr. F. G. Parsons, generously placed at Mr. Bateson's disposal, was also communicated. These facts were supplemented by others provided by Mr. J. Wilson Steer, Miss Douglas, and Mr. Atlee. A series of mice was exhibited by Mr. Steer in illustration of the existing

colour-types in mice, and Messrs. Douglas and Vale sent four of the colour-types in rats. The author analyzed the evidence, showing how far it, as a whole, conformed to Mendel's principles of heredity, and stated the difficulties which were encountered in attempting to apply those principles to certain of the specific results already witnessed. It was hoped that the chief colour-types might be figured in order to promote uniformity of nomenclature.—In an animated discussion, in which Prof. Weldon, Mr. Darbishire, and others took part, the importance of allowing for ancestry in the analysis of hybrids was insisted upon.

MICROSCOPICAL.—May 20.—Dr. H. Woodward in the chair.—Two old microscopes were presented to the Society by Mr. E. M. Nelson. One was apparently made by Cary, and the other was an early compound microscope, evidently made by an amateur. The principal feature of interest in the latter was the attachment of the mirror to the pillar or limb, instead of to the foot as in other instruments of that period.—Mr. C. L. Curties exhibited a new monochromatic light apparatus, which was a modification of that shown at the November meeting by Dr. Spitta. It consisted of an optical bench carrying a Nernst electric lamp, aplanatic bull's-eye condenser, adjustable slit, achromatic collimating lens, a prism upon which was mounted a Thorpe replica grating, and an achromatic projection lens, the whole being fitted upon a mahogany base capable of being tilted, and forming a very compact arrangement. The spectrum given was exceedingly brilliant, and any part could be brought into the field of the microscope.—Messrs. W. Watson & Sons exhibited a new form of Museum microscope, placed inside a locked glass case, through which the eyepiece projected. There was a circular disc (in place of the ordinary stage), upon which twelve slides could be fixed; it was rotated from the outside, so as to bring each object into the field. Focussing was effected by means of a projecting milled head. A second example carrying a triple nosepiece was also exhibited. It was stated that polarizing attachments could be readily fitted. Messrs. Watson also exhibited a bull's-eye condenser, of long focus, for photomicrographic purposes, fitted with iris diaphragm and centring adjustments.—There was an exhibition of pond life by Fellows of the Society and members of the Quekett Microscopical Club.—It was announced that at the meeting on June 17th there would be a communication from Lord Rayleigh on Mr. Gordon's paper on the Helmholtz theory of the microscope, and that Dr. H. Siedentopf would give a demonstration of his method of making visible ultra-microscopic particles in glass and the application of the method to bacteria.

PHYSICAL.—May 22.—Dr. R. T. Glazebrook, President, in the chair.—Mr. J. Stödtner gave an exhibition of Nernst lamps, showing their development from the experimental form up to the most recent types.—Mr. T. H. Blakesley gave an exhibition of a diagram for single-piece lenses.

MEETINGS NEXT WEEK.

- MON. Institute of Actuaries, 5.—Annual Meeting.
- Royal Institution, 5.—General Monthly.
- Society of Engineers, 7½.—'Electric Light Stations, their Design and Arrangement,' Mr. E. H. Matthews.
- Aristotelian, 8.—'The Significance of the Subconscious,' Prof. R. Latz.
- Geographical, 8½.—'Journeys in Mongolia,' Mr. C. W. Campbell.
- TUES. Colonial Institute, 8.—'The Cabinet and the Empire,' Mr. R. B. Haldane.
- WED. United Service Institution, 3.—'Rifle Shooting as a Winter Evening Pursuit,' Major-General C. E. Luard.
- Geographical, 8½.—'The First Year's Work of the National Antarctic Expedition,' the President.
- THURS. Royal, 4.—Election of Fellows.
- FRI. Astronomical, 5.
- Physical, 5.—'Some Experiments on Shadows in an Astigmatic Beam of Light,' Prof. S. P. Thompson; 'The Positive Ionization produced by Hot Platinum in Air at Low Pressures,' Dr. O. W. Richardson; 'On a Method of determining the Viscosity of Pitch-like Solids,' Prof. E. T. Trouton and Mr. E. S. Andrews.

Science Gossip.

The seventy-fifth meeting of the Gesellschaft deutscher Naturforscher und Aerzte is announced to take place at Cassel, September 21st to 26th, under the presidency of Prof. van't Hoff. The interesting programme includes papers by Prof. W. Ramsay, Prof. Alsberg, and other well-known men.

We regret to announce the death of Dr. A. Ainslie Common, F.R.S., F.R.A.S., which occurred suddenly at his residence at Ealing on the morning of the 2nd inst. He was in the sixty-second year of his age, having been born at Newcastle-on-Tyne on the 7th of August, 1841. He devoted his engineering abilities to the construction of astronomical

instruments, especially large equatorial reflectors, with which he made observations on the planets, stars, and nebulae. For his improvements in celestial photography he received the Gold Medal of the Royal Astronomical Society, to whose *Monthly Notices* he was a frequent contributor; he also held the office of President in 1895-6. In the latter year he went to Norway to observe the total eclipse of the sun, but the state of the weather rendered the expedition almost a failure. Of late years Dr. Common devoted some attention to effecting improvements in the sighting of guns. He was elected a Fellow of the Royal Society in 1885, and for some time edited the *Observatory* in conjunction with Prof. Turner, who dedicated to him his recent work on 'Modern Astronomy.'

The star var. 10, 1903, Lyrae, which was noticed near the ring nebula in the constellation Lyra by Herr Silbernegel, and announced by Prof. Seeliger as either a variable or temporary star, has since been traced on earlier photographs, and Prof. Hartwig has ascertained that its period is somewhat less than a year in length, the brightness at maximum (one of which occurred last April) being above the twelfth magnitude, and at minimum below the fourteenth.

PROF. KEBUTZ, editor of the *Astronomische Nachrichten*, remarks in No. 3871 of that journal that a small planet photographed by Prof. Max Wolf at Königstuhl on the 20th of April, and supposed to have been identical with one discovered at the same place on the preceding 24th of December, is really a new one. Another photographed by Herr Dugan on the 20th ult. may be new, but is thought to be probably identical with No. 392, discovered in 1894 and named Wilhelmina, which has been sought for in vain at several oppositions since.

M. CHARLOIS has given names to five small planets which were discovered by him at Nice in 1893 and 1894. These were numbered 357, 368, 383, 395, and 396, and have now received the names Ninina, Haidea, Janina, Delia, and Æolia; the dates of their discovery were 1893, February 11th and May 19th, and 1894, January 29th, November 30th, and December 1st respectively.

FINE ARTS

Rex Regum: a Painter's Study of the Likeness of Christ from the Time of the Apostles to the Present Day. By Sir Wyke Bayliss, K.B., President of the Royal Society of British Artists. (Sampson Low & Co.)

WHETHER we agree or disagree with Sir Wyke Bayliss in the deductions upon which this truly interesting book is based, it is due to him to say that he has treated the subject in a masterly manner. The Middle Ages knew men who were as skilled in wielding the pen as they were cunning with pencil and brush, but these later days are lacking in such teachers. Those who know Sir Wyke as a painter only will be surprised to find that he has at command resources of ready writing for which many a laborious student often sighs in vain. As he says in his opening pages, "the question whether we possess any authentic record of the Likeness of the Master is one of profound and universal interest." The whole book constitutes the answer to this question, which is in the affirmative. In the preface the author takes notice of some criticisms which his earlier work on the same subject received, and records the concurrence of many notable modern British artists with his argument, declaring that

while he has never met a painter who did not believe that in the Likeness we have at least the true type, he finds diversity in the opinions of Churchmen, where unity was to be expected. This work is to show us the face of Christ as it is seen by the Church throughout all the world, and the illustrations are selected with the object of presenting it as it was seen by the masters of the Renaissance, the leading spirits of the Reformation, and the faithful of the Middle Ages, in the faded frescoes of the Catacombs, and in the very vessels which St. Peter, St. Paul, and St. John may have held in their hands.

The reason for writing the book is simply explained. It arose from a desire to complete a task left unfinished by the late Mr. Thomas Heaphy, a fellow-member with Sir Wyke of the Royal Society of British Artists, with whom he had frequently discussed the authenticity of the commonly received Likeness of our Lord. Heaphy's original drawings obtained in Italy and France were put into our author's hands for publication, and they now are deposited in the library of the British Museum. Sir Wyke draws attention to the point that his "subject is not the likenesses of Christ, but the Likeness of Christ."

"The two things are distinct, and must throughout the argument be clearly differentiated in the mind. The many likenesses we possess are so many links in the chain, but not one of them is the Likeness, any more than a single link is the chain."

And thus he goes back century after century, examining this Likeness and the source from which it was received, showing that it existed before the time of the great painters, in the Roman period, and in the time of the Apostles, and has never changed since then; and deprecating the imaginary spiritualized Christ, drawn in the early Middle Ages as a man in the beauty of youth, as worthless beside the rudest record of the face of Christ drawn by the humblest painter who had really seen his Master. This brings us to a list of twelve paragraphs setting out what the author claims to have proved, and these may be briefly summed up as follows: (1) there is a universally recognized Likeness; (2) not invented in our times; (3) nor by the Renaissance; but (4) existing in the age of Constantine; (5) brought from the Catacombs in A.D. 306, the year of religious tolerance; (6) painted over martyrs' graves in the expectation of Christ's coming again; (7) not rare, but found in every form of pictorial and plastic art; (8) when portraiture was a common and popular practice; (9) before the general use of symbolism, and contemporary with actual portraits of the disciples; (10) before the publication of the text of the fourth Gospel to the Roman Christians; and (11) before the differentiating of portraits of St. John, St. Peter, and St. Paul from those of their brethren by a nimbus; finally, (12) the grouping at this period of the Likeness of Christ with actual portraits of the above three implies apostolic sanction of the Likeness itself. These propositions, resting upon extant antiquities, form evidence of the authenticity of the Likeness, and suggest that "the manhood of Christ was visible to men apart from the Godhead."

Step by step Sir Wyke examines, criticizes, describes, and assigns an artistic value to the selections he has made from among the countless likenesses, by way of mosaic, fresco, enamel, tempera, and in other styles and forms, reproducing nearly fifty ancient and modern examples in support of his theory and in answer to his inquiry: "Is the face we recognize as the face of Christ the real likeness of a real man, or is it only the fanciful creation of an artist's dream?" Rightly it is a question worthy of a definite answer, notwithstanding the theological objections to the Likeness, which, he says, have been overruled by the universal practice of Christian countries. "Christ being God—the very God who forbids the making of an image of God—cannot have given the world an image of Himself." This argument he combats, showing that the Likeness is only a representation of His humanity, and not in any sense of His divinity. Had the latter been true, choice between the acceptance and rejection of Christ's position would have been impossible. The desire to recognize Him whose return the first Christians daily looked for led to the necessity of the knowledge of His face. And, again,

"To reject the Likeness of the Master absolutely from our churches, our picture galleries, our museums, our libraries, our homes—this would go very near to a rejection of the Master Himself."

The preservation of the Likeness may have been forbidden, but nevertheless it was done. Our author cites Sir Edward Poynter and Mr. Percy Head to show that portrait-painting engrossed the energies of the best artists from the period of Augustus to that of Diocletian. The record would begin with simple portraiture by such of the faithful as were capable of this art—sketches passed from one to another to recall to the memory the face of their lost Lord, or to show to the newly converted what He was like. A likeness is said to be common to all the representations, by Raphael or in mosaic, Latin or Greek, archaic or mediæval. That may be; but is it really so? Compare, for example, the painting by Luini in the National Gallery, reproduced at p. 128—an almost feminine portrait—with the Giotto portrait in the same gallery, given at p. 108, or that attributed to St. Luke at Genoa, p. 46. Can any one say that he sees a common likeness in these? or, in other words, can it be said that, looked at by themselves, they are representations of the same personage? Is there not something apart from the proportions of the integral parts of the face which tells us we are looking at a portrait of Christ? Do the pose, the sympathetic mannerism, the surroundings, count for nothing? The portraits of Greek and Roman personages are just as distinguishable, and when we show an antiquary of any experience an intaglio gem or two engraved with a head or face, does he not say unhesitatingly this is a Socrates, that is an Eros, the other is a Jupiter, and so forth? and is not the train of reasoning the same? The mosaics of the basilicas yield us a remarkable portrait at p. 24; two others, not unlike, at p. 26. These lead, by easy gradations, to succeeding portraits, dated at the period of the division of the churches, a traditional Likeness in Rome, and another in Byzantium,

then held to be authentic and indistinguishable except for the employment by the Greek artist of a slender lock of hair detached from the rest and falling in the centre of the forehead. After these follow some portraits which appear difficult to reconcile with the older types, as on pp. 44 and 50; and so we come to the portraits of the "conventional Christ," p. 68, whereof the author shows that "the essential condition of them was, that they should not bear the Likeness," nor do they; but side by side with these exists always the true type, which the disciples loved and in which artists of to-day recognize the characteristics of true portraiture. To follow Sir Wyke through his long and well-reasoned argument, to study and describe the fine series of portraits—from Giotto, p. 108, the contemporary of Dante, and Fra Angelico, p. 110, to that painted by Michael Angelo, p. 118, with little resemblance to the preceding; to that by Luini at p. 128, quite unlike—to the layman's eye—that in front of which it stands, to the Dresden Cranach, the Reni, and the Velasquez, and so to the Holman Hunt Christ, familiar to every one—would take up an immense amount of space in these columns. Our readers who feel an interest in deciding how far the artists of this or that age have copied, improved, or departed from prior types, must read the book carefully and weigh the author's theory and the theories which conflict with it—theories which he has always candidly put on record and considered without severity. It is this justness, as much as the thoroughness of the research and the thoughtfulness of the reasoning, which makes the book so valuable a contribution to the exposition of Christian antiquities.

Spirals in Nature and Art. By Theodore Andrea Cook. (Murray.)—There are few forms in nature more characteristic or more widely diffused than the spiral. Occurring in the stems and leaves of plants, the horns of animals, and the structure of sea-shells, it naturally was from the earliest times prominent in decorative art, based as that must be upon the study of nature. Sixty centuries ago it was engraved upon Egyptian scarabs. Peruvian and Scandinavian alike made prehistoric use of it. It occurs as frequently in Central Africa as in Thibet. Nevertheless but scant literary reference has been made to it, and Mr. Cook may be congratulated as well upon his subject as upon his treatment of it. While disclaiming expert knowledge, historical, mathematical, or biological, he has yet accumulated a store of learning bearing on his subject which commands the respect as well of the specialist as of the general reader. Of so much interest is the natural history of the spiral that it seems almost to be regretted that Mr. Cook's speculations as to Leonardo da Vinci's connexion with the open staircase in the Château of Blois were not made the subject of a separate work, primary cause of his labours though they were. The point is an interesting one, and the arguments adduced sufficiently plausible, but they are not altogether convincing. Leonardo's claims are based upon the facts that he was settled at Amboise, in the neighbourhood of Blois, shortly previous to the building of the staircase, dying there in 1519; that in his burial certificate he is described as, among other things, architect to Francis I.; that, from the evidence of his writings and drawings, he was interested in spirals; that he was probably familiar with the shell *Voluta vesperilio*, which is irresistibly suggested by the

staircase; that he was left-handed; and that the staircase was designed by a left-handed man, being built in a sinistral spiral—that is to say, with its upward curve inclining in the first instance towards the left, which Mr. Cook claims would be reversed were its designer right-handed. As to this last point, the author himself enumerates elsewhere no fewer than four famous spiral staircases, so far apart as England, Scotland, Ireland, and France, all built in the same sinistral form. It is scarcely probable that their various designers were all left-handed—much more so that they coincided in considering the sinistral spiral more beautiful or more convenient than the dextral. Leonardo's interest in spirals also loses its force as an argument when we remember that there was already in existence another spiral staircase in the same château, suggesting that a previous local architect had felt a similar interest. Indeed, from the consideration of space alone, the knowledge and use of spiral staircases were imperative to all mediæval architects, as they had been to the Romans and are to the lighthouse-builder of to-day. Nor does Mr. Cook satisfy us that the shell suggested by the staircase was necessarily unknown to other architects contemporary with Leonardo. Space does not admit of detailed consideration of his further arguments; his theory may be correct, he does not prove satisfactorily that it must be. One of the most pregnant chapters in the book is that entitled 'A Vanished Art,' which, dealing only incidentally with the main subject, is devoted to the consideration of that asymmetry, or divergence from mathematical accuracy in design, which, whether in the nave of Westminster or the thatched roof of the humblest cottage, lends a beauty unattainable by the most consummate use of square and compasses: a fact forgotten, it would seem, by many architects. Elsewhere Mr. Cook appeals for the return to the study of natural forms, as opposed to the unintelligent reproduction of the work of dead men's brains. Whether or no all the author's conclusions may appear tenable, 'Spirals in Nature and Art' merits fully to be read by those who value the exercise of their own as well as other people's brains.

The French Impressionists. By Camille Mauclair. (Duckworth.)—It is, we think, partly due to the translation that this book produces a much less favourable impression than some of the earlier volumes of this series. It is, indeed, rendered into that painful and depressing tongue translators' English; sometimes one is helped to an understanding by a guess at what the original may have been, but occasionally one is at a loss. We cannot, for instance, make much of the description of Renoir's "woman" as "an artless wild creature blooming in perfumed scrub."

The author himself writes of Impressionism with more enthusiasm than judgment. Nor in his desire to discredit "academic" art does he maintain a consistent attitude. He develops a definition of Impressionism which is intelligible enough, but which has the misfortune to be so drawn as to exclude the greater number of artists who have accepted the nickname.

After explaining that the local colour of an object is only the common element which we abstract from a number of observed colours, due to the different action upon the local colour of light falling at different angles and of different intensities, he explains that shadow is not absence of light so much as the illumination by a different source of light lesser than the primary light. He says here, by-the-by, that the colours of shadows are modified by "refraction," where he means, apparently, reflection. All this has been perfectly familiar to artists since Leonardo formulated the laws of colour appearances in much more scientific language than our author employs.

Our author then proceeds with this to us enigmatical statement:—

"The last consequence of these propositions is that the blending of the spectral tones [? tints] is accomplished by a *parallel and distinct* projection of the colours [? vibrations of ether]. They [the colours, which we had supposed did not exist as colours till they were perceived] are artificially reunited on the crystalline: a lens interposed between the light and the eye, and opposing the crystalline, which is a living lens, dissociates again these united rays, and shows us again the seven distinct colours of the atmosphere. It is no less artificial, no less, we suppose, than the astonishing behaviour of the crystalline lens] if a painter mixes upon his palette different colours to compose a tone."

But surely a painter need hardly fear the accusation of undue artificiality if he is content to follow the practice—however strange it may appear when thus described—of what is admittedly a "living lens." The point of all this extraordinary farrago of misapprehended scientific theories is to find an excuse for the "dissociation of tones," the rendering of colour, that is, by "optical" as opposed to "palette" mixture. This "dissociation of tones" is, the writer says, "the main point of Impressionism," thereby cutting off all Manet's finest work, all Whistler's, all Degas's, nearly all Renoir's—in fact, more than half the pictures with which he illustrates his book. He calls the method of palette mixture "muddy" painting—a somewhat sweeping condemnation of all paintings produced before the year 1870, some of which—we could name a few instances by Titian, Rubens, Claude, and Turner—rival in transparency and richness of colour the works of the most devoted adherents of spectral mixture. "Painting thus conceived," he adds,

"becomes a purely optic art, a search for harmonies, a sort of natural poem, quite distinct from expression, style, and design, which were the principal aims of former painting."

As we have never yet seen a poem which was not artificial, it is difficult to understand this completely, but it sounds to us like a severe condemnation of the very artists M. Maclair would hold up to our admiration. A great deal too severe we should add, for, whatever their failings, the Impressionists of whom he writes were men of great power and sincerity of conviction, and by no means destitute of intelligence, and consequently they perceived to some extent that design was an essential part of the highly artificial practice of painting; and M. Maclair's work would have gained immensely in interest if he had thrown aside altogether the quasi-scientific explanations with which late followers have attempted to bolster up a view of art which had other promptings, and supplied an account of the influence on design brought about by the study of Japanese art, an influence which the Impressionists were the first to receive, and which gave them the chief means of expressing what is really interesting—modern life seen under the aspect of a new method of grouping and arrangement.

It is only fair to add that our author is much better in his discussion of the characteristics of the individual painters who compose the group. Here he constantly and happily contradicts the general principles which he has laid down: we learn, for instance, that Degas's "pictures of dancers are psychologic documents of great value. The physical and moral atmosphere of their surroundings is called forth by a master," which is true enough in spite of his having previously told us that Impressionism is concerned only with the incident light, that the object it falls on is of secondary importance, and that it is opposed to all psychological expression. In spite, however, of one or two happy phrases with regard to the characteristics of the individual painters, we cannot regard this little volume as a material contribution to our understanding of a puzzling and fascinating movement in the art of the nineteenth century.

It was an exploration of new fields; the fact that the country opened up has proved barren need not make us withhold our praise of the intrepid adventurers who first showed that we need not follow along that particular track.

MR. VAN WISSELINGH'S GALLERY.

A GOOD collection of modern paintings is on view at Mr. van Wisselingh's gallery. There one may see Mr. Watts by the side of Mr. Whistler, while Mr. Ricketts and Mr. Charles Shannon supply to some extent a connecting link between two artists who have seemed to their contemporaries more diametrically opposed than, we believe, they will appear to posterity. Mr. Legros is also well represented by a single fine landscape, so that in this small collection there are examples of some of the most notable artists of this and the last generation.

The picture by Mr. Watts is the sketch for his large composition of the 'Sea Horses.' From our recollection of the picture itself we should say that the sketch was finer—indeed, such a conceit will scarcely admit of much elaboration—but on the scale, and with the slight realization, of the sketch, it is admirable. The indications of the horses' heads, slight as they are, show strikingly Mr. Watts's essentially plastic feeling for form, while the glaucous grey-green of the general tone, contrasted with the pinker greys of the clouds, forms a delightful colour harmony which perfectly symbolizes the idea. Mr. Legros's *Les Bûcherons* (No. 17) is a fine, bleak, desolate composition; two woodmen lifting heavy logs, two bare pollarded trees, and a watery sky, are the materials out of which he builds a sombre and moving design. Mr. Legros gets his best effects by a daring simplicity. Few modern artists would have thought that they could fill their foreground with a heap of tree trunks lying exactly parallel along the bottom edge of their picture, and yet how well these parallel rectangular masses compose, and how much they help to give us a sense of the weight of the one trunk which the woodman laboriously lifts out of the horizontal! The trees, fringed with a network of fine branches, stand out in silhouette upon the sky, and both are rendered with a mastery and ease which reminds one of the great Dutch landscape painters; but, for all the delicate draughtsmanship they display, they are conceived in a larger, more abstract, and more poetical vein than Ruysdael or Hobbema would have hit upon.

Mr. Whistler is represented by a portrait of a lady holding a violin under her arm (12). Though not quite a recent work, it belongs to the artist's later style; the paint is thinly scumbled over the surface of the canvas, and the modelling is in the lowest possible relief. But for all that the tones are so nicely related, the modelling is so broad and well conceived, that the image is adequately realized. The colour is exquisite; the hot brown of the violin—a most difficult colour to take into a cool scheme—is opposed to the pinks and violets of the lady's dress with surprising success. Mr. C. H. Shannon has much in common with Mr. Whistler. In spite of his more consciously poetical and imaginative aims, his images are always of the nature of impressions somewhat vaguely seen, and recorded in an allusive and suggestive manner and with a fastidious taste. Even in his composition he still prefers the steep perspective and the high horizon line which Mr. Whistler affected in his portraits at a time when it was the fashion to mount the sitter on a level with the artist's eye. This is why we still find Mr. Shannon most himself in slight and suggestive mediums like pastel or sanguine, and why we cannot find complete satisfaction in his oil painting; for in these he adopts a technique of impasto and glaze which demands a more searching visualization, a more vigorous and logical statement of structure and design, than he can

command. In the *Music Room* (8), for instance, the design of which is familiar in one of the artist's early lithographs, some more decisive planes of relief seem required to give to this amplification in oils the coherence and completeness which the imagination readily supplies for the slighter indications of the lithograph. For oil painting—oil painting, that is, of the kind Mr. Shannon employs, in which tone and colour have their full depth and richness—necessitates a continuous and unbroken presentment of the image. It is not possible, as in pastel, to pass on continually to the next question but one—at each point the transition must be explained. The same defects attach, we think, to the charmingly designed *Mermaid* (9). The artist has, for instance, visualized that part only of the fisherman's body which emerges above the gunwale of the boat—the rest is more than problematical.

Our objections are, however, only to Mr. Shannon's method of expression; the ideas themselves, the general notion of design, the delicacy and beauty of the sentiment which we have recognized already in the lithographs and drawings of the same themes, are as admirable as they are personal to the artist.

Strangely enough, Mr. Ricketts, who for so long expressed himself only in pure linear design of uncompromising firmness and precision, already shows, in every fresh work he exhibits, an increasing mastery of plastic design. He seems also to have mastered at once the technical possibilities of oil paint; his treatment of it is reasonable and consistent. No less remarkable is his feeling for colour, for, even in the most fantastic conceptions, he is bound by a clear apprehension of its significance, nor will he be led aside by the success of accidental effects. In fact, the same reasonableness and intellectual power which made him so singular in his building up of designs in pure line come out in the more complicated mode of expression he has recently adopted. He seems, indeed, impelled by almost too strong a revulsion from the line, as though he were determined to conquer the art of expression by mass without any assistance from his former method, and in the three pieces he exhibits scarcely a contour is to be found. At times we think he carries this too far, and that a more shapely, more formal touch would be possible without interfering with the expressive ruggedness of his masses. As with Mr. Shannon's picture, it is a lyrical feeling which predominates in these three pieces by Mr. Ricketts; but it is a less purely graceful and pleasing sentiment, for Mr. Ricketts aims at a more strenuous, more "terrible" kind of beauty. Two of the pictures, indeed—the *Job* and the *Good Samaritan*—might be described as dramatic lyrics, in that the pathos of the situation is used not, it is true, as the chief aim, but to enrich the sombre poetry of the scene. The *Good Samaritan* (6) is, we think, Mr. Ricketts's most remarkable achievement hitherto, a really great and noble conception. The densely packed, but perfectly lucid design is expressive at every point. How closely it has been reasoned out one may see by considering the value of the silhouetted profile of the servant who holds the donkey. Only a fraction of the figure is shown, but it not only closes the composition, making it evident that to extend the field of vision would weaken the impression; it also gives the note of concentrated suspense. Not less happy are the discoveries in the arrangement of the central group, the parallel lines of the limbs suggesting admirably the slow and cautious movements of those who carry the wounded man. Throughout, in spite of the obscure illumination, the salience of the forms is perfectly suggested by a few decisive brushstrokes at the cardinal points. We have left ourselves no space to speak of the *Job* (4), which is, by way of contrast, spacious and loose in composition, though by no means empty. We wish,

by-the-by, that in this picture the illumination had been kept more consistent. Nor can we dwell at length on the lyrical and fantastic *Tobias and the Angel* (5), in which a rigidly geometrical motive of composition is made to convey a strangely tender and melancholy mood. And here again, as in the 'Job,' the colour is varied with the nicest feeling for its emotional value. Mr. Ricketts has already shown that the rare faculty of invention he displayed in his linear designs is adequate to the more complex problems of design in relief.

THOMAS CRANE.

THE death occurred on Wednesday, May 27th, of Thomas Crane (eldest son of the late Thomas Crane, of Chester, portrait, subject, and miniature painter, of whom a notice appears in the 'Dictionary of National Biography'), brother of Mr. Walter Crane. Thomas Crane, though not prepared at the outset of his career for the artistic work which he afterwards took up, inherited much taste and skill of hand from his father. Educated at private schools at Torquay, he was, to begin with, articled to a lawyer, and later obtained an appointment at the General Post Office, which he held for some years.

In spite of these occupations, however, Thomas Crane managed to give a portion of his time to drawing and design. About the early sixties and seventies he made many designs for cloth binding for the well-known firm of James Burn & Co. (to which Mr. Harvey Orrin-Smith belonged, the friend and sometime partner of W. J. Linton, the well-known engraver, poet, and Chartist).

Later he became director of design in the firm of Marcus Ward & Co., late of Oriol House, Farringdon Street, and Belfast, for whom he designed the façade of their premises in Farringdon Street, and for many years superintended their large output of Christmas cards and colour-printed books, himself designing many. Some of his floral designs were given by the late Gleeson White in a recent special number of the *Studio* upon Christmas cards.

In conjunction with Mrs. E. E. Houghton he issued, while with Marcus Ward & Co., 'At Home,' and its companion 'Abroad,' two books for children printed in colours, the ornamental pages of which give a good idea of Thomas Crane's facility, taste, and invention. Some of his work also appears in 'Lectures on Art, and Formation of Taste,' by Lucy Crane—a work published by Messrs. Macmillan in 1882, as a memorial of the author, his sister, who versified many of the nursery stories for Mr. Walter Crane's picture-books, arranged the music for 'The Baby's Opera,' and translated the 'Hausmärchen' of the brothers Grimm for the Crane edition (Macmillan & Co.). He also showed considerable refinement and feeling for landscape, and of late years turned much of his attention to this form of art. A specimen of his work was hung in a recent exhibition of the Royal Academy. Latterly his powers were impaired by paralysis, and his death was somewhat sudden at fifty-nine years. He was buried at Kensal Green on the 30th ult. W. C.

'PRE-ROMAN AND ROMAN ROADS IN SOUTH-EASTERN ENGLAND.'

Ringmer, Sussex.

In your *résumé* of Prof. Boyd Dawkins's interesting paper on the 'Pre-Roman and Roman Roads in South-Eastern England,' he appears to have said that the road from Anderida (Pevensey presumably) westwards passed to Mount Caburn and Lewes by "the line of road through Wilmington and Beddingham to Cliff" juxta Lewes. As it may be thought by those not actually acquainted with the topography and history of the neighbourhood involved that this ancient road passed through the village of Beddingham, as it does to-day,

and thence to Cliffe and Lewes, it should be explained that the pre-Roman and Roman road passing westwards through Wilmington and Fittle turned somewhat abruptly to the north-west at the latter place, and, cutting through merely the north-east corner of the parish of Beddingham, crossed the river Ritch (a small tributary of the Ouse) at the ford at Glynde, where many years ago traces of its Roman paving were found. The road then turned westward again, and passed along beneath the high hill of Caburn by the narrow, picturesque, undulating, and difficult road running from Glynde to Lewes, meeting the present modern road from Pevensey to Lewes at the ancient hamlet of Ranscombe. There was, indeed, no other place to cross the Ritch stream and estuary, for above the ford the Laughton Level was hardly better than a great swamp, while below this tributary flowed through a widening watery marsh-land, once overflowed by the salt waters from the main estuary of the Ouse. All this tract of land, over which the direct modern road from the east now crosses by causeway and bridge, must have been impassable, even into historic times. Domesday records four salt-pans in Beddingham, and the South Malling court-rolls from the fourteenth century onwards make frequent mention of the "Magnum Stagnum" of Ranscombe and the fishery of Broadwater hard by. W. HENEAGE LEGGE.

STANHOPE EXHIBITION AT LEIGHTON HOUSE.

OWING to a mistake in the catalogue your critic, in his notice of the above exhibition, has counted among Mr. Stanhope's tempera paintings the picture 'Pine Woods at Viareggio' (No. 4), and refers to the unfortunate cracks to be found in it. This is an oil picture—also Nos. 5, 10, 12, and 14—all kindly lent by Mr. J. Dixon. It is not, however, in any way surprising that all these pictures have been mistaken for tempera work, so absolutely free is the tone and colour in all of heaviness or any of the qualities which make oil painting distasteful to the votaries of tempera. The catalogue has been corrected, and I shall feel much obliged if you will allow me to correct the mistakes which it has caused. It is only fair to Mr. Stanhope and to his faith in the permanence of tempera painting, expressed in the catalogue to which your critic refers, to draw attention to the fact that in his pictures painted with the medium of yolk of egg, now on view in Leighton House—namely, 'Under the Shadow of a Great Rock in a Weary Land,' 'In Memoriam,' 'Earthly Paradise,' and 'The Shulamite'—there is not a vestige of a crack, nor any other defacing result of time. E. J. B.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 28th ult. the following pictures: Jordaens and Snyder, *The Fish-Stall*, 157l. Early English School, *Portrait of a Lady*, in white dress and hat, 231l. Teniers, *Peasants dancing and merrymaking in a Yard near Farm Buildings*, 210l. Rembrandt, *Interior of a Temple*, with priest writing in a book, 162l. Hudson, *Queen Charlotte*, 115l.

Finz-Art Gossyp.

TO-DAY is the private view at Mr. McLean's Gallery of a picture by Mr. Charles Nuttall of the opening of the First Commonwealth Parliament of Australia by the Prince of Wales; also at the French Gallery of selected pictures and drawings by Prof. Adolf Menzel.

MISS C. M. NICHOLS and Miss Charlotte M. Alston intend to hold an exhibition of their oil paintings, water-colours, etchings, and miniatures at Mr. McQueen's Gallery. The exhibition will be open from June 10th to 23rd inclusive.

At their Old Bond Street Galleries, Messrs. T. Agnew & Sons announce an exhibition of engravings, chiefly of the eighteenth century, of one hundred beautiful women and children. The exhibition, which is in aid of the funds of the Children's Hospital, Great Ormond Street, opens next week.

MR. GUTEKUNST is showing etchings by D. Y. Cameron from June 6th to July 4th.

An exhibition of work by well-known *Punch* artists opens at the Woodbury Gallery on Monday.

At the Dowdeswell Galleries work in enamel, gold, and silver, by Nelson and Edith Dawson, is on view.

NEXT Saturday Mr. Baillie holds the private view of drawings and sketches by Laurence Housman and woodcuts by Clemence Housman and Louise M. Glazier. The exhibition will be open till July 1st.

At Leighton House three demonstrations and lectures by Mr. Alexander Fisher on the art of enamelling are announced. The first, on June 12th, will deal with 'Champlevé'; the second, on the 19th, with 'Cloisonné'; and the third, on the 26th, with 'The Firing of Painted Enamels.'

THE book on Mr. Watts, which the late Dr. Hugh Macmillan was engaged upon at the time of his death (referred to in our last issue), is to appear shortly in Messrs. Dent's series of "Temple Biographies" with the title 'The Life-Work of George Frederick Watts, R.A.' Dr. Macmillan had thrown himself with remarkable vigour and satisfaction into the preparation of it, and had just passed the final proofs at the time of his death. The scope of the book includes a chapter on 'Pre-Victorian English Art,' followed by biographical matter and sections on 'The Portrait Painter,' 'The Interpreter of Nature,' 'Greek Myths,' 'Scenes and Incidents in the Bible,' 'Allegories,' 'Realism,' 'The Cycle of Death,' &c. Several reproductions of typical works will be included in the book.

MESSRS. METHUEN'S announcement that they are to issue Blake's books in exact facsimile raises the question what copy of each is to be followed. To take the first book named by Messrs. Methuen for an example, not only are some copies of the 'Songs of Innocence' infinitely superior to others, but no single copy is so good as would be one composed of the best leaves from several. The colours adopted for costume differ also in the most startling fashion as between copy and copy.

A MONUMENT has just been erected at Nancy to the memory of Charles Sellier, a Lorraine artist, whose reputation is largely, if not exclusively, of a local character. An exhibition of his works was held in connexion with the inauguration of the monument, which is the work of M. Finot, the sculptor.

If we cannot all afford old Sèvres we can, at all events, obtain genuine specimens of the modern article, for a shop has been recently opened by the State for the sale of Sèvres china at the corner of the Boulevard des Italiens and the Rue Favart, Paris. The innovation is excellent, for it may be taken for granted that lovers of beautiful Sèvres will no longer have to pay the middleman two or three hundred per cent. profit. At this State shop also will be sold the productions of the Mint and the Louvre. The engravings published by the Louvre are almost unknown in France as well as in England, yet for a few francs one may obtain an example of Léopold Flameng's rendering of Van Eyck's 'La Vierge d'Autun,' or of Gaillard's engraving of Rembrandt's 'Pèlerins d'Emmaüs.' Probably, when the shop is in full working order, we shall have priced catalogues. The scheme is deserving of success.

No. 1 of *The Collectors' Circular* starts a publication for which there is need, and which should do well.

MUSIC

Life of Richard Wagner. Being an Authorized English Version by William Ashton Ellis of C. F. Glasenapp's 'Das Leben Richard Wagner's.' Vol. III. (Kegan Paul & Co.)

In this volume our author has allowed himself "an unstinting hand," and his "five hundred pages represent but a hundred of the German original." His readers, however, will not complain of the expansion, for Mr. Ellis is heart and soul in his subject. Moreover, he has suggested a temporary cut—viz., a chapter which occupies about a fifth of the book—temporary, in that he requests the reader, if at first he decides to skip it, to "return to it at an hour of greater leisure." The chapter is entitled 'Opera and Drama.'

The second volume ended with the flight of Wagner from Dresden; the one under notice commences with his visit to Paris. Ten years had elapsed since he first set foot in the French capital, rich, as he thought, with his 'Rienzi' score, with letters of introduction from Meyerbeer to leading Parisians, and with high hopes. But the three years which he spent there rendered those hopes barren, and to provide the means for his return to Germany he had even to do hackwork for the musicsellers. He had no particular longing to go back to Paris; but Liszt insisted on his making that city the "pivot of a world-career." Again was Wagner unsuccessful; his visit, indeed, was utterly fruitless, and he left Paris in a state of disgust. A third visit, the following year, produced no better results. Liszt undoubtedly meant well, but, as Mr. Ellis remarks, judged Wagner's character "by a standard far too normal." Yet, though the latter was not prosperous in a worldly sense, seeds were sown which after many years yielded rich fruit. In 1841, in quiet lodgings at Meudon, he composed 'The Flying Dutchman,' in which he first displayed his individuality; and in 1850 he heard Meyerbeer's 'Prophète' at the Grand Opéra, and the brilliant success which it had achieved—Wagner witnessed the forty-seventh performance—and the "banker-music" itself, convinced the high-minded though unfortunate composer that he was not the man to cater for the Parisians. From that day he followed his own ideas of art. An early success in Paris might have prevented him from following that new path which ultimately led to fame.

His despairing state of mind while in Paris prompted him to plead with Liszt to bring out his 'Lohengrin' at Weimar—he wrote on April 21st, 1850, and on August 28th it was produced. This naturally encouraged him. Weimar asked for a new opera, and Wagner set to work on 'Siegfried's Tod.' Liszt proposed, but genius disposed. The new opera became part of a larger scheme, the 'Ring des Nibelungen.' It was at Zurich that Wagner wrote various articles and essays, among them the 'Opera and Drama' already mentioned. Wagner was full of his scheme, and the writing of this essay evidently helped him to shape and develop his great work. "In his own mind," says the biographer, "the entire fabric of the Perfect Drama stood erect." It is easy to criticize some of the statements, to discover certain obscurities, or to com-

plain of the prejudiced eye with which Wagner viewed the works of his predecessors and contemporaries, none of which corresponded to his idea of a "Perfect Drama." But it is those very things which give to the essay its character and charm. He wrote not as a philosopher or critic, but as an artist trying to give a reason for the faith which was in him. Read at the time it was published, his essay proved a stumbling-block to the world, and foolishness to the ordinary critic, who must have looked upon him as a dreamer, or possibly a madman. At the present day we have 'Tristan,' 'Meistersinger,' 'The Ring,' and 'Parsifal' to explain what formerly sounded like unbounded conceit; moreover, any obscurity of language and crabbedness of style are genuine reflections of a mind which, to use an expression of the master's, was "struggling through error to knowledge of the truth." Of Beethoven Wagner said that "the outline of the sonata-form was the veil-like tissue through which he gazed into the realm of sounds," and of Wagner himself it may be said that the drama-form was the veil-like tissue through which he gazed into the realm of art, and his opinions, his criticisms, and his theories were all affected thereby. 'Opera and Drama,' also the 'Communication to my Friends,' are valuable documents helping us to understand the evolution of a genius. Wagner's drama was then "of the future"; now it is of the past, and the world prefers to enjoy his works rather than to study his writings; but Mr. Ellis is right when he declares that the essays named must be studied by those who wish to form a proper estimate of Wagner's life-work.

Chap. iv., entitled 'Franz Liszt's Weimar,' presents Wagner's "celebrated friend and champion" in a new light. The letters of Liszt to the Princess Carolyne Sayn-Wittgenstein, recently made public, show the influence, "so despotic as almost to merit the name of obsession," which this extraordinary woman held over the great pianist. "Whether that influence was for good or ill, who shall venture to say?" asks Mr. Ellis. The story of the "rich princess and the poor artist" is told in some detail, and to the stiff chapter on 'Opera and Drama' it offers a striking contrast. Our author, however, does not introduce it for the sake of diversion, but to explain Liszt's conduct towards Wagner, for "an attentive reader of their 'Correspondence' can scarcely fail to be struck by the fact that Liszt is now all fire and flame for Wagner's cause, and then, again, is silent for months together, or practically so, with no apparent reason decipherable from these documents alone."

The lady was jealous of Weimar, jealous of Wagner—jealous, in fact, of anybody or anything which drew off Liszt's attention from herself. As regards Wagner her "admiration had been convulsive from the first, and ended in positive dislike." From the account of the lady's dominance we are not only made to understand fully the difficulties of the relationship between Liszt and Wagner, but we also learn how much "Carolynian padding" is to be found in Liszt's published writings; but this is a secondary matter.

Letters written to Uhlig in the autumn of 1851 give a clear outline of the festival-scheme which was realized in August, 1876.

It will ever remain a wonder how a man who had suffered so much, whose name seemed irrevocably writ "in sour Misfortune's book," should have had the courage to plan so gigantic a scheme, and the patience to overcome the many difficulties which stood in the way of its realization. And another wonder is the faith Liszt had in his friend. On December 1st, 1851, he writes to him: "I do not entertain the smallest doubt of the monumental success of your work." The study of the score of 'Lohengrin' had, doubtless, helped him to a better knowledge of the man and of his latent power.

In chap. vi., 'Zurich's Opportunity,' we find Wagner not planning for the future, but conducting concerts, and also performances of his 'Flying Dutchman,' at the theatre. In December, 1851, he wrote to his friend F. Heine that he intended to

"pass the winter in dawdling as agreeably as I can—the only thing that comes a little hard to me—so as to proceed next summer in full health and vigour to the greatest work of my life";

but these interruptions to his dawdling must have caused him considerable pleasure.

The seventh chapter tells us about the progress of the Nibelungen trilogy, and the eighth about the interest which the German theatres were beginning to take in 'Tannhäuser' and 'Lohengrin,' and about the very shabby behaviour of Leipzig and Berlin.

The final chapter is entitled 'Rounding the Ring-Poem.' By the first week of November, 1852, the poem was completed. "'Das Rheingold,'" says our biographer,

"is the least popular of the four sections of 'The Ring,' and this is accounted for by the fact that there is so little to rouse our gentler sympathies,"

for it "ruthlessly displays the seamy side of human nature." We, however, are rather inclined to attribute its failure to catch the public to a lack of interest in "doings of mythical gods and goddesses." A point is mentioned as militating against more general appreciation of this first section, viz., "the stringing of chains between the giants' staffs, and the hanging thereto of salvers, &c., that clink like tin as they strike each other." The effect is, of course, highly ridiculous; but surely it does not materially affect the whole. Anyhow, in the present performances at Covent Garden the metal may not be very heavy, but no clinking is heard.

It is known that there were two versions of the 'Siegfried's Tod,' that of 1848 and that of 1852-3, the latter identical with 'Götterdämmerung.' Mr. Ellis, however, believes that there was a third, or rather one between the two. He suggests one or two plausible reasons for his belief, but intends to discuss the matter fully in the next volume.

THE WEEK.

QUEEN'S HALL.—Philharmonic Concert.
BECHSTEIN HALL.—MM. Godowsky and Thibaut's Recital.
ST. JAMES'S HALL.—MM. Pugno and Gérardy's Recital.
Richard Strauss Festival.
COVENT GARDEN.—'Tannhäuser'; 'Lucia di Lammermoor'; 'Lohengrin'; 'Faust.'

At the Philharmonic Concert last Thursday week a dramatic scena 'The Ballad of Thyra Lee,' words by Harold Boul-

ton, music by Mr. Reginald Somerville, was performed for the first time. The poem, relating the tragic story of the gipsy "queen among women," offers a composer opportunities for emotional music and for characteristic colouring. Mr. Somerville reflects well the spirit of the words; in the early stanzas he is picturesque, but at the tragic close, though the mood is appropriate, the music is not of sufficient strength. The solo part was artistically sung by Mr. Ffrangcon Davies, but he was not in good voice. Herr Max Wolfsthal played the solo part of Lalo's 'Symphonie Espagnole,' displaying good technique and taste; he appeared, in fact, to far better advantage than at his recent recital. Herr Josef Hofmann gave a brilliant rendering of Rubinstein's D minor Concerto. The music is very uninteresting, but Herr Hofmann, as a pupil of the composer, may be excused for selecting it. The charm and power of Rubinstein's playing made one forget the poverty of the themes, the superficial and patchy writing. Dr. Cowen conducted, as usual.

Last Thursday week, at MM. Godowsky and Thibaut's recital at the Bechstein Hall, Brahms's Sonata in D minor for piano and violin was admirably interpreted, but we cannot praise M. Godowsky's distortions of Chopin's Études. His technique is wonderful, but he should use it to better purpose.

M. Raoul Pugno gave a delightful recital with M. Jean Gérardy at St. James's Hall on the Friday afternoon. They played together Saint-Saëns's clever and effective Sonata in C minor. M. Pugno's rendering of Schumann's 'Faschingsschwank aus Wien' was full of life and character.

Of living composers Richard Strauss is the most discussed. The festival bearing his name, which commenced at St. James's Hall on Wednesday evening, is therefore an event of marked interest. Some of his symphonic poems will be performed here for the first time, while 'Also sprach Zarathustra,' included in the first programme, has only been heard once, viz., in 1897 at the Crystal Palace, under Dr. A. Manns. The title of that work, the preface, also the superscriptions to various sections, make clear the poetic basis of the tone-poem. But the score is complicated; the "Science" section is dry, perhaps intentionally so; the Tanzlied trivial, while there are many harmonic and orchestral effects harsh and peculiar. Throughout the whole, however, a sense of great power is felt, and the composer who wrote 'Tod und Verklärung' and the beautiful songs which were sung at the concert in question cannot be dismissed with a wave of the hand as incoherent and vainly seeking to extend the province and powers of his art. Beethoven in his 'Eroica' and again in his 'Choral Symphony'—which, except for the ending, has a programme of similar import to the 'Zarathustra'—worked to pictures in his mind, but between his music and that of Strauss there is one important difference. Beethoven's harmonies were certainly bold and daring—in both symphonies mentioned there were effects which to the admirers of Mozart and Haydn must have appeared reckless, the result of a determination to be original at any cost. But at any rate he adhered to forms familiar

to his contemporaries, and still more familiar to us at the present day. Strauss is working on modern lines as regards form, which for him is determined—and reasonably—by the subject-matter, while in harmony and orchestration he is making many bold experiments. Hence a work like 'Zarathustra' needs knowing before it can be calmly judged. We frankly acknowledge that emotionally it does not touch us, but until the rough places have been made plain, until the music has become familiar, such opinion ought only to be regarded as temporary. The performance under the composer was admirable. The programme opened with 'Till Eulenspiegel.' The Concertgebouw orchestra from Amsterdam, which deservedly enjoys a great reputation, acquitted itself well of its difficult tasks; the 'Till Eulenspiegel' was given under the direction of its eminent conductor Heer Willen Mengelberg. Of the six songs sung, and most delightfully, by Frau Pauline Strauss-de Ahna, three were with orchestral, three with pianoforte accompaniment. The contrast between them and the symphonic poems was most striking: in the former the composer seems to rival Schubert in simplicity of expression and in charm of melody; in the latter, to be pursuing the new paths timidly trod—as it would seem by comparison—by Berlioz and Liszt.

'Tannhäuser' was performed yesterday week at Covent Garden. A strong cast was announced, yet the high expectations raised were not fully realized. Fräulein Ternina was the Elisabeth, and though her conception of the part was exceedingly fine, her singing—especially in the prayer in the third act—left much to desire. In the opera-house an apology is rarely made for an artist, but we learn on good authority that on the evening in question Fräulein Ternina was far from well; Herr van Rooy was prevented by indisposition from appearing as Wolfram, and he was replaced by Herr Mohwinkel, so the lady no doubt, to prevent any further change, bravely determined to go through her part as best she could. Fräulein Fremstad as Venus deserves praise, although there is a certain dramatic strength lacking in her conception of that difficult part; she best displays the tender side of the character. Herr van Dyck occasionally lapsed from true intonation in the first act, but his magnificent impersonation afterwards of the condemned and contrite minstrel made more than amends for any such shortcomings.

When 'Lucia di Lammermoor' was first performed in London in 1838, the writer of the notice in the *Athenæum* did not consider the opera of Donizetti worthy of detailed notice; he thought it, indeed, impossible to imagine a weaker composition. We note this opinion formed in what are now called the palmy days of Italian opera. The change which came with Wagner—from the silly operatic text-books to the serious poems of his music-dramas—has undoubtedly accentuated the weak plots of many early nineteenth-century operas, while his orchestra, strong in itself and in its association with the stage, shows up the superficiality of their music. But the successes of Bellini and Donizetti were due almost entirely to the fact that they wrote melodies grateful to the public and to the distinguished singers of

those days; the emptiness and ephemeral character of their works were at the time evident to serious musicians, perhaps even to the composers themselves. When 'Lucia' was first played here it achieved a certain success, for Persiani and Rubini were in the cast. Of the performance on Saturday under the direction of Signor Mancinelli, we need only say that Fräulein Wedekind, of Dresden, obtained a marked and well-deserved success. In the famous mad scene the florid music was sung with artistic skill; her voice is clear and flexible, the quality of the high notes being extremely good. Signor Bonci as Edgardo, and M. Journet as Raimondo, were most satisfactory.

On Monday evening 'Lohengrin' was performed with Frau Lohse as Elsa. Though an excellent artist, she did not, however, seem to be singing so well as usual. There was no lack of intelligence, while in her acting she showed knowledge and experience. Her best vocal effort was in the bridal-chamber duet. Herr van Dyck, the Lohengrin, sang far better than on the previous Friday. Fräulein Fremstad has many good qualities, but the part of Ortrud does not at all suit her voice; and in the second act she was nearly eclipsed by the powerful singing of Herr van Rooy as Telramund.

On Tuesday evening Madame Blauvelt made her *début* at Covent Garden as Marguerite in 'Faust.' This lady has won many triumphs in the concert-room here, abroad, and in her own country, and she is now aspiring after stage fame. Nervousness affects the voice, and Madame Blauvelt was evidently suffering therefrom. To judge her from this first attempt would be unfair. We merely record that so much of her singing as could be clearly heard was excellent, that she showed dramatic instinct which only needs development, and that by her simple appearance, bearing, and dress she presented a pleasing picture of Goethe's heroine.

Musical Gossip

At a meeting of the executive committee of the Cardiff Musical Festival, held on May 29th, it was unanimously agreed to take advantage of the undoubted success of the festival last year, and hold one in the autumn of 1904.

THE King and Queen have accorded their patronage to the series of concerts which Mr. A. Schulz-Curtius is arranging with Dr. Hans Richter for the winter season.

THE Beethoven Festival at Bonn, May 17th to 21st, passed off with wonderful success. The weather was brilliant, the audiences large, while the performances of all Beethoven's quartets by Dr. Joachim and his associates seem to have created a deep impression. The veteran violinist was in magnificent form, and the renderings of the first and third Rasumoffsky Quartets, and of the Quartet in B flat, Op. 130, seem to have been specially noteworthy.

THE Norwegian composer Edvard Grieg will celebrate his sixtieth birthday on June 15th, on which occasion a sum of money will be handed over to him to deal with as he thinks fit. Probably it may be devoted to founding a scholarship.

THE sudden death from heart disease of Theodor Reichmann removes another of the artists who took part in the first performance of 'Parsifal' at Bayreuth in 1882. He was the impersonator of Amfortas.

AN interesting letter written by Albert Lortzing to his brother from Vienna, and dated November 10th, 1847, has recently been published. The composer was then capellmeister at the Theater an der Wien. He refers to the sudden death of Mendelssohn as something terrible, "incomprehensible—I mean incomprehensible as regards the design of Providence." Lortzing had been rehearsing Mendelssohn's choruses to 'Antigone,' which were to be performed in honour of that composer, who was expected about that time at Vienna to conduct his 'Elijah.' With regard to the 'Antigone,' Lortzing consoles himself with the thought that Mendelssohn will hear it from above, though, as he naively adds, "we shall not know how far it has pleased him." He refers to his own opera, 'Undine,' which, though mercilessly cut up by the critics, has, he declares, proved a brilliant success.

THE series of twenty-four festival performances at the Prince Regent Theatre, Munich, commences on August 8th and ends on September 14th. Great things are expected from a new lighting apparatus, the invention of Julius Klein, for the opening scene of 'Das Rheingold.'

THE death is announced in her eighty-second year of Sophie Gurau (née Schloss), formerly one of the most distinguished vocalists of Germany. She studied at the Paris Conservatoire, and commenced her artistic career when only nineteen years old, singing the contralto music in 'The Messiah' at the Lower Rhine Festival of 1839, which took place at Düsseldorf under the direction of Mendelssohn. She afterwards settled at Leipzig, where that composer engaged her for the opera-house concerts. Soon after her marriage in 1850 she retired from public life.

ON going to press we deeply regret to learn the death of Mr. Alfred James Hipkins, who was connected with the house of Broadwood for sixty-three years. Next week we shall refer to his life, his performances on old instruments, and his many valuable publications.

PUBLIC opinion at Munich, strongly in favour of municipal support for the Kaim orchestra, has at length prevailed, and a fitting annual sum will be voted. The *Allgemeine Musik-Zeitung* of May 29th refers in connexion with this matter to other German towns. The Leipzig grant is 17,000 marks, the Düsseldorf 55,617, and the Mayence 63,533. But Berlin, like London, in fact, spends no money on so worthy an object.

PERFORMANCES NEXT WEEK.

MOX.	MM. Pugno and Gérard's Pianoforte and Cello Recital, 3, St. James's Hall.
—	London Trio Concert, 3, Royal Society of British Artists.
—	Café Chantant, 3, Queen's Hall.
—	Mr. Hayden Coffin's Concert, 3.15, Steinway Hall.
—	Mr. Richard Platt's Concert, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
TUES.	Richard Strauss Festival, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
WED.	Hegedüs's Violin Recital, 3, St. James's Hall.
—	Mr. Sterling Mackinlay's Vocal Recital, 3, Bechstein Hall.
—	Mr. Victor Benham's Pianoforte Recital, 3, Queen's Hall.
—	Mr. Eliza Mitchell's Concert, 7.30, St. James's Hall.
—	Royal Opera, Covent Garden.
THURS.	Dr. Wüllner's Vocal Recital, 3, St. James's Hall.
—	Mr. Foerster's Pianoforte Recital, 3.15, Salle Erard.
—	Philharmonic Concert, 8, Queen's Hall.
—	Royal Opera, Covent Garden.
FRI.	Mr. Risler's Pianoforte Recital, 3, St. James's Hall.
—	Madame Schjelderup's Pianoforte Recital, 3, Salle Erard.
—	Ed. Hess's Song Recital, 3.15, Bechstein Hall.
—	Mr. Louis Arens's Vocal Recital, 8.30, Bechstein Hall.
—	Royal Opera, Covent Garden.
SAT.	Mr. Henry Such, Mr. and Madame Sobrinho's Concert, 3, St. James's Hall.
—	Kubelik Violin Recital, 3, Queen's Hall.
—	Band of Rome, 8, Queen's Hall.
—	Royal Opera, Covent Garden.

DRAMA

Grammatical Gossip.

MONDAY will be one of the busiest days that the theatrical season will know, seeing that it will witness at His Majesty's the production of the Laureate's play of 'Flodden Field,' and Mr. Kinsey Peile's adaptation of Mr. Rudyard Kipling's 'The Woman that Was,' the first appearance of Madame Jeanne Granier at the

Garrick in 'Les Deux Écoles,' and that of Madame Hading at the Coronet in 'Sapho.' The afternoon meanwhile sees, at the Imperial, the last performance for this season of the Stage Society, the members of which will present a triple bill, the component parts of which consist of one-act pieces: 'The Golden Rose,' by Mr. Ian Robertson; 'The Waters of Bitterness,' by Mr. S. M. Fox; and 'The Admirable Bashville; or, Constasy Unrewarded,' by Mr. George Bernard Shaw.

IN the revival of 'Trilby' on Saturday last at His Majesty's, Miss Dorothea Baird, Mr. Beerbohm Tree, Mr. Lionel Brough, and Mr. Edmund Maurice reappeared in their respective parts of Trilby O'Ferrall, Svengali, Alexander MacAlister or the Laird, and Talbot Wynne. In the other parts the interpretation was not specially noteworthy.

MR. FORBES ROBERTSON will sail with his company for the United States on September 12th, and will appear in Buffalo on the 24th in 'The Light that Failed,' remaining in America until May, 1904.

ON the 22nd inst. Madame Réjane will replace at the Garrick Madame Jeanne Granier. She will appear in 'La Maison de Poupee,' a French adaptation from Ibsen. She will subsequently be seen in 'La Douleuse' and 'La Dame aux Camélias,' and, if the censor can be convinced or wheedled, in 'La Passerelle.'

THE new comedy which Mr. Pinero is writing for the Duke of York's Theatre is not likely to be seen at that house before September, when, according to present arrangements, it will be given with a cast comprising Miss Irene Vanbrugh, Miss Nancy Price, Mr. H. B. Irving, and Mr. Dion Boucicault.

THE anxiety, comprehensible enough, of managers to secure novelties, and in their own interest to foster budding talent, is shown by the fact that two, if not three, pieces by Mr. H. H. Davies, the author of 'Mrs. Gorrings Necklace,' have been secured by responsible West-End managements. First in the field is likely to be 'Cousin Kate,' which will be given at the Haymarket when the run is over of 'The Clandestine Marriage.' In this piece Miss Ellis Jeffreys, Miss Carlotta Addison, and Mr. Cyril Maude will have parts.

THE Avenue will pass during next year into the hands of Miss Marie Tempest, who will enter into possession after her return from America.

THE latest of Mr. Oswald Brand's adaptations from Dickens is 'Bleak House,' produced at the Grand Theatre on Monday last, with Miss Kate Brand as Jo, Miss May Howard as Lady Dedlock, and Mr. W. K. Sutherland as Inspector Bucket.

A MODERN comedy by Mrs. Craigie has been secured by Mr. Bouchier for production at the Garrick.

AN adaptation of Sir William Magnay's novel 'The Man Trap,' by the author and Mr. Montagu Marks, has been presented for copyright purposes at the Royalty.

THE run at the Adelphi of 'Her Second Time on Earth' is over.

MR. JOHN HARE will be seen in London during the autumn in a new play by Mr. J. M. Barrie.

TO CORRESPONDENTS.—C. B.—A. S.—J. J. P.—J. C. B.—J. H. R.—A. N. S.—A. H.—received.

G. N.—Next week.

C. J. H.—Many thanks.

T. A.—Do both, please.

No notice can be taken of anonymous communications.

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Published Weekly by JOHN C. FRANCIS at Bream's Buildings, Chancery Lane, E.C., and Printed by JOHN EDWARD FRANCIS, Athenæum Press, Bream's Buildings, Chancery Lane, E.C.

Agents for SCOTLAND, Messrs. Bell & Bradburn and Mr. John Menzies, Edinburgh.—Saturday, June 6, 1903.